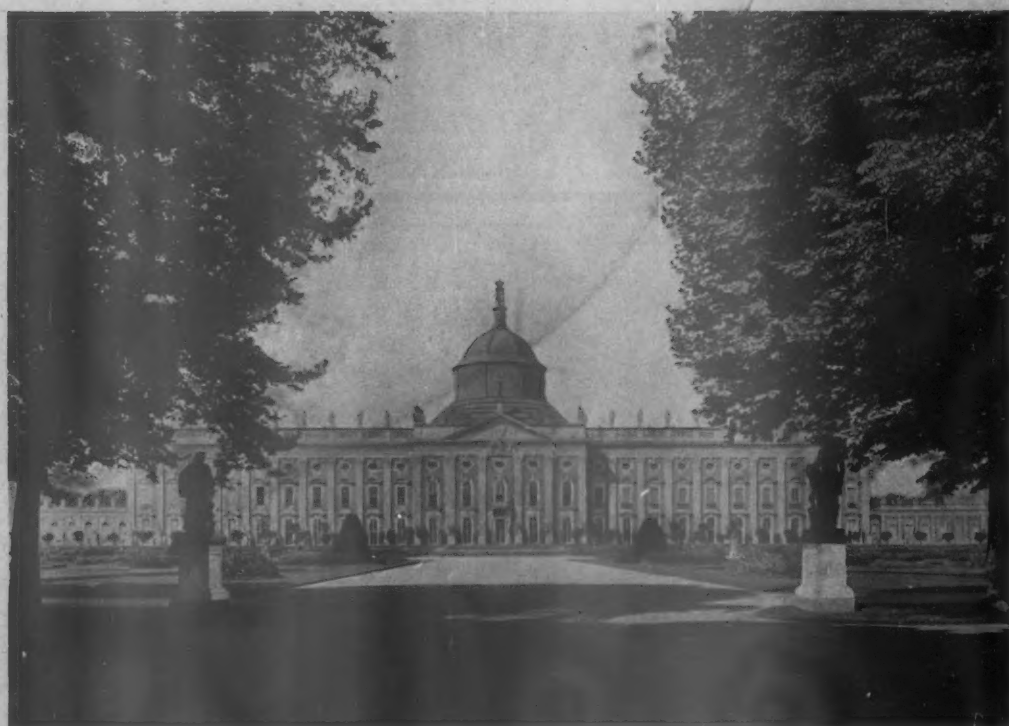


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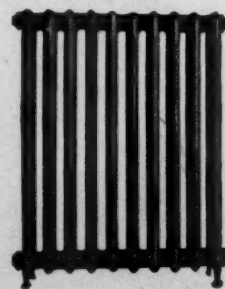
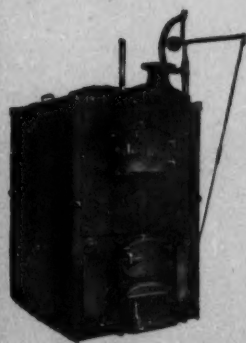




Plate I. July 1914.

Photo: Dr. Osthaus (Deutsches Museum für Kunst in Handel und Gewerbe, Hagen).

ENTRANCE ARCHWAY, "COMMUNS": THE NEW PALACE, POTSDAM.

SUMMER PALACES AND THEIR GARDENS—I. POTSDAM.

By PATRICK ABERCROMBIE.

With Photographs specially obtained for "The Architectural Review," including Plates I, II, III, and IV.

IF one were asked to name the greatest Summer Palace and Garden in Europe, there can be no doubt but that Versailles would immediately suggest itself; for not only is there the unrivalled magnificence of the great palace and park, but there are also the two Trianons with their more intimate charm; furthermore, there is an indefinable glamour on the place by reason of the sudden disruption of its life at the time of the French Revolution, and the subsequent preservation as the relic of an *ancien régime*.

For nearly opposite reasons, Potsdam is the most serious rival to Versailles. In place of the colossal central conception of one great vista, it possesses great diversity of interest—there are at least five palaces of various importance, and numerous individual features, not knit into a complete whole as at Versailles, but scattered about and happened upon by the visitor with the most delightful unexpectedness. But in most marked contrast to Versailles is the continuity of Royalty's residence at Potsdam: from the time of the Great Elector who built the original Town Palace in 1660 down to the present day, one or other of its palaces has been the favourite home of the Kings of Prussia. The group of buildings and gardens which we see to-day is, however, practically the creation of four successive kings, beginning with Frederick the Great; the period of building activity being little over a century, from the remodelling of the Town Palace in 1745 to the building of the Orangery by Frederick William IV in 1856. The Kings of Prussia since they became German Emperors have added little of importance.

This series of buildings, which those critics who are wont glibly to abuse German architecture are largely unfamiliar with, maintains a very high level, and it illustrates admirably the different phases through which the architecture of the later Renaissance has passed. The Town Palace is built in that sound but dry Classic manner which Prussia adopted in protest to the licentious Rococo which was raging over Europe, and very virulently in South Germany. In Sans-Souci, French fashion has at length overcome Prussian stolidity, and a piece of first-rate Rococo is the result. In the New Palace a domesticated and somewhat bourgeois magnificence influenced by Dutch and English Georgian models takes the place of French elegance; but in the "Communs" or Retinue's quarters at the rear of the New Palace a return to French, of a more monumental character, is apparent. The Marble Palace feels the influence of the neo-Classic leaven which was working through Europe at the end of the eighteenth century: Neo-Greek is in full swing at the Charlottenhof; and the last group, the Orangery, the Pfingstberg Belvedere, and the Weinberg Arch, is Italian in manner, the last distinctly Florentine in its charming detail. With all this variety of influence there is no patchwork effect resulting from the association of the buildings: they each possess the common denominator of the Classic spirit, and they are brought into harmony by their garden setting. By good fortune the one serious effort at sham castellated mediævalism—the Babelsberg, that regrettable lapse of Schinkel's—is so far distant from the rest of the group, and hidden away in its park, that it cannot be considered as forming part of the general scheme.

But besides the interest of the buildings as an architectural record, they form a fascinating human document, reflecting

intimately the temperament of their founders. Nothing could be more marked than the contrast between the character of the Town Palace, which is permeated with the spirit of Frederick the Great's soldier father, the founder of Prussian militarism—Sans-Souci, where Frederick the freethinker and philosopher entertained Voltaire—and the New Palace which the same Frederick thought fit to erect as outward sign of the successful issue of the Seven Years' War, though it was a pompous place that he never cared to live in. An example of the human interest of the place is found in the old Windmill to one side of Sans-Souci. The incident of which this is a relic is a modern version of Naboth's Vineyard, but with an opposite conclusion; and it is interesting to note that though Frederick the Great could not persuade the owner to part with it, a successor of the miller has since sold it to a successor of the King; it is royal property, so also is the little restaurant at its foot.

The later buildings are again characteristic of Frederick's successors; the last group in particular, which, erected about the year 1850, that ebb-period of architectural inspiration, reflect by their very considerable merits the cultivated taste of Frederick William IV, for whom, also, while still Crown Prince, Schinkel had devised the delicious Charlottenhof.

Potsdam possesses, in fact, a very intimate and almost homely quality—a true summer resort for Royalty, fitly described as "sans-souci." It is thus quite in keeping with this character that the Kaiser should occasionally be found wood-cutting in the park; and the very primitive method one may see here of lawn-mowing with a scythe, the cut grass swept up by a little girl with a birch broom, suggests a feeling of remoteness from the too efficient atmosphere of modern Germany.

But if owing to the good taste and good fortune of Prussian rulers their palaces and parks contain few incongruities to disturb their tranquil atmosphere, the same cannot be said of the royal town of Potsdam. It seems a singular thing that in a country where a considerable amount of prohibition and dragooning is meekly borne by the private citizen, he should have been allowed to invade the summer retreat of royalty with impunity. But modern hotels jostle the Town Palace, a manufacturing suburb has sprung up at Nowawes, and the prospect from the Marble Palace across the Heiliger See is entirely spoilt by a mass of speculative villas, whose growth appears to have been entirely unchecked. One would have thought that with the regular practice in use in Germany of scheduling certain building areas or zones for special purposes, the whole district of Potsdam might have been kept clear of factories. But perhaps, provided the great park of Sans-Souci is unin-
vaded (as indeed it is), the manifestations of the progressive spirit of Germany are tolerated in the town; indeed, the worst offenders as regards incongruities are the military authorities, whose actions one imagines are in close conformity with Imperial wishes. High up on the top of the Brauhausberg, the hill that rises from the back of the station and looks across the River Havel towards Potsdam and the Town Palace, stands the new War School, a grotesque building of vast dimensions, conceived in a kind of Nürnberg half-timber style with a tower that cannot be overlooked; colour and design are both as antagonistic as could be well devised to the spirit of the place; and scarcely less objectionable are some of the barracks that



THE TOWN PALACE, FROM THE NEPTUNE BASIN IN THE LUSTGARTEN
(DOME OF NICKOLAS CHURCH BEHIND).

have been erected recently: two of enormous size, quite close to Sans-Souci itself, look from a short distance like workhouses, and introduce a dull red squalor into the neighbourhood.

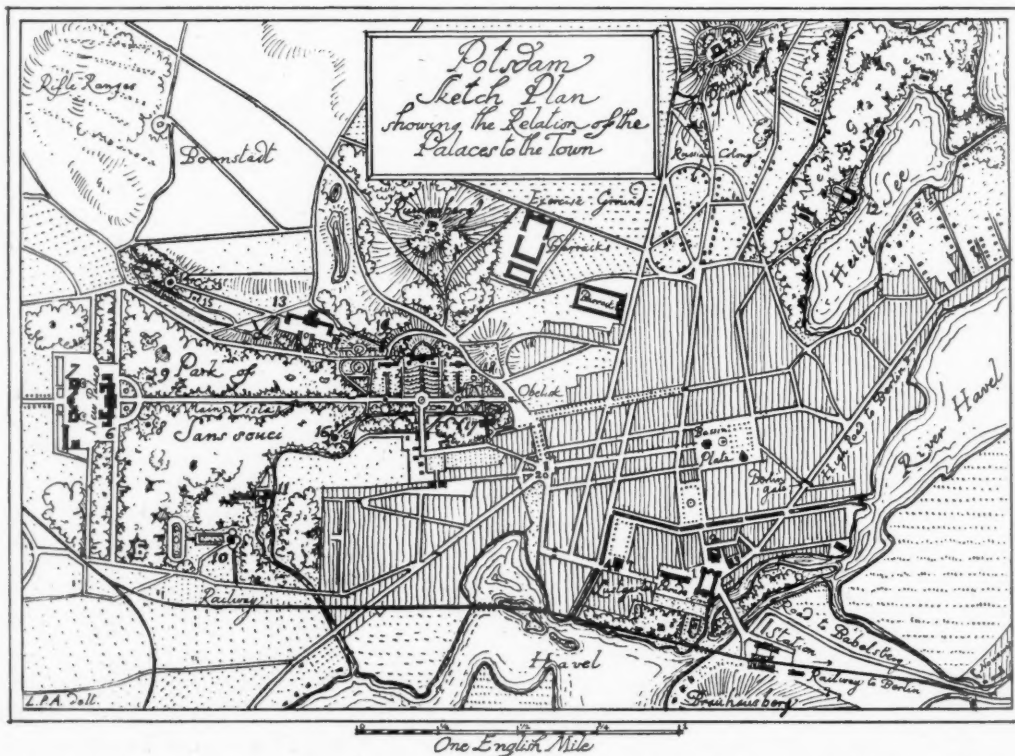
Potsdam, the Royal summer resort, consists, properly speaking, of two isolated palaces and the group of buildings and gardens which make up the domain of Sans-Souci. The two former, the Town Palace and the Marble Palace, are situated near water, and each has a garden attached. The main group of Sans-Souci does not touch any of the wide lake-like expanses of the River Havel; indeed, one is surprised at the entire neglect of the unlimited possibilities of canalisation and formal lake effects of which these shallow lagoons are capable. The Park of Sans-Souci contains, besides the original one-storey palace from which it takes its name, the huge New Palace with the "Communs" at the rear, the Charlottenhof, the Orangerie, and numerous other garden buildings. In addition, two isolated reservoirs on hilltops are treated architecturally, and must be included in a survey of the place—the Ruinenberg, whose artificial ruins complete the axial vista from the back of the Château of Sans-Souci, and the Pfingstberg behind the Marble Palace, whose reservoir is fashioned into a Belvedere, whence is a view of amazing splendour over the pine woods and lakes of this glorious stretch of country.

Few groups of buildings in

Europe have an architectural history so puzzling as this. It is not, as in St. Peter's, that many architects have been employed successively on individual buildings over long periods of years—though this has also happened—so much as a general confusion of authorship of actual designs. The usual guide-book ascriptions are singularly misleading in this respect. The chief author of this confusion was Frederick the Great, who, very soon after ascending the throne, became convinced that a king could, and did, know as much about art as about military affairs and statecraft. Unfortunately, however, though he gave his serious consideration to the latter, his culture, which in letters aimed at a classical purity and lucidity, did not go much beyond elegance in architecture; he thought, indeed, that it should not be more solid than a kind of petrified form of the ruffles and

frills of the period; and this was the cause of his differences with Knobelsdorff, the Surintendant or Court Architect.

Georg Wenzeslaus von Knobelsdorff was one of the artistic soldiers which the eighteenth century contrived successfully to produce, so that he could meet Frederick on his own ground; but he was no courtier, and as an artist he deeply resented a flippant attitude towards his art. To have his new buildings described by Frederick, in a letter written on a campaign, as his dolls, was sufficient to enrage the serious author of them, who in his youth had come back from Italy



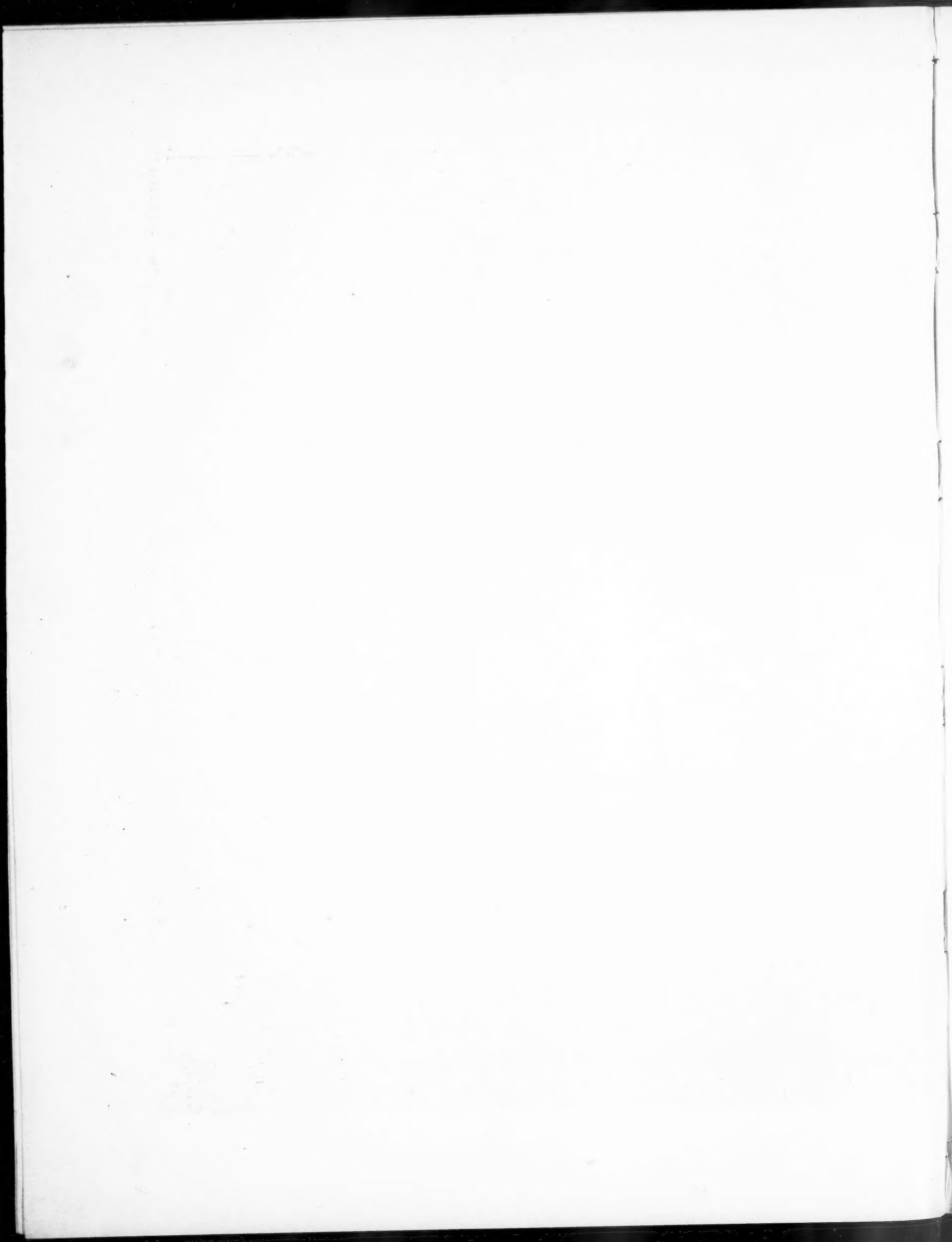
1. Town Palace. 2. Nickolas Church. 3. Town Hall. 4. Garrison Church. 5. Sans-Souci. 6. New Palace. 7. Communs. 8. Temple of Friendship.
9. Antique Temple. 10. Charlottenhof. 11. Roman Bath. 12. Marble Palace. 13. Orangerie. 14. Belvedere. 15. Dragon House. 16. Japanese House.
17. Church of Peace. 18. Weinberg Gate. 19. Windmill. 20. Brandenburg Gate.



Plate II. July 1914.

Photo: Selle & Kuntze

THE TOWN PALACE, POTSDAM: VIEW LOOKING ACROSS PARADE GROUND, SHOWING ENCLOSING COLONNADES.



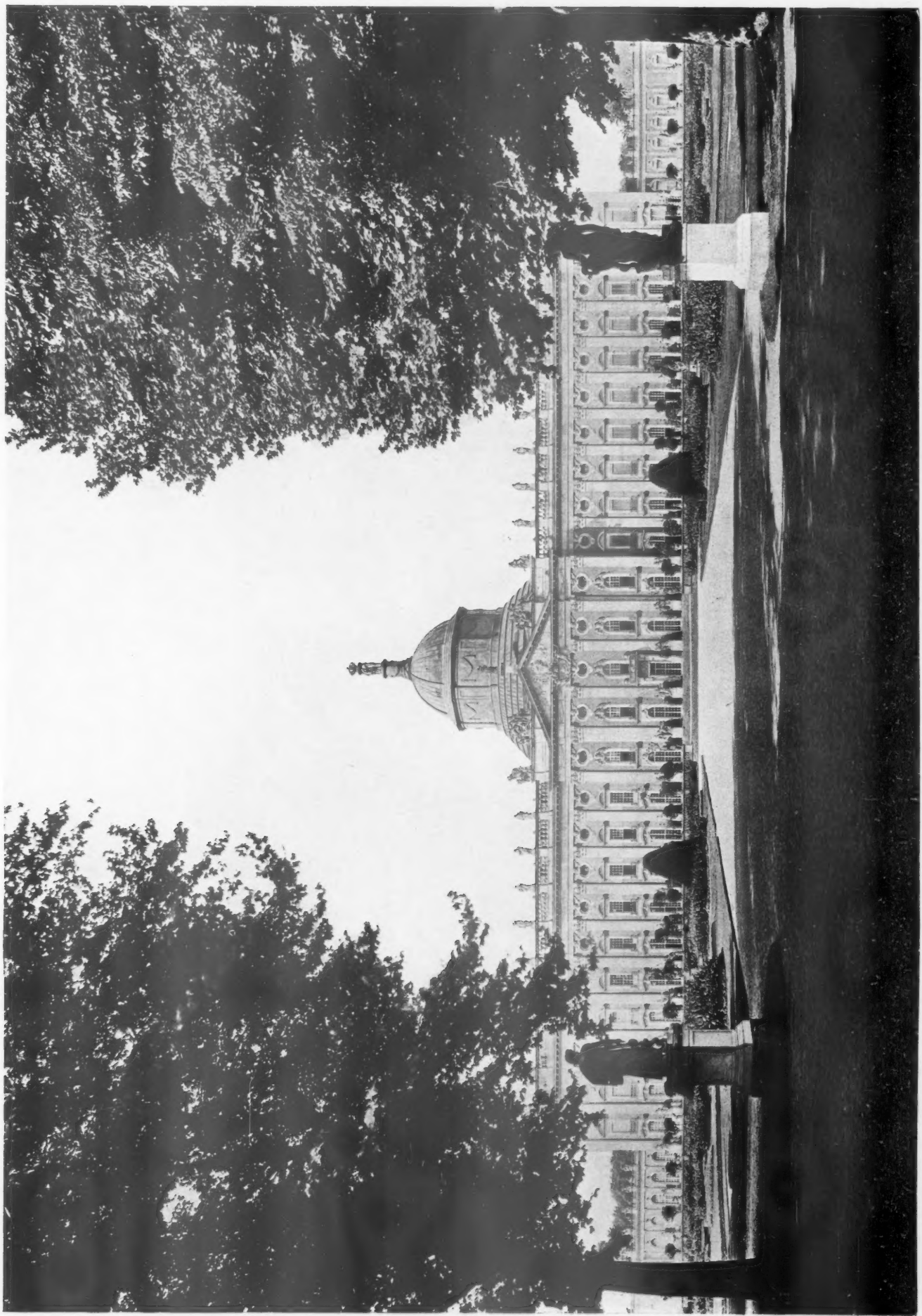
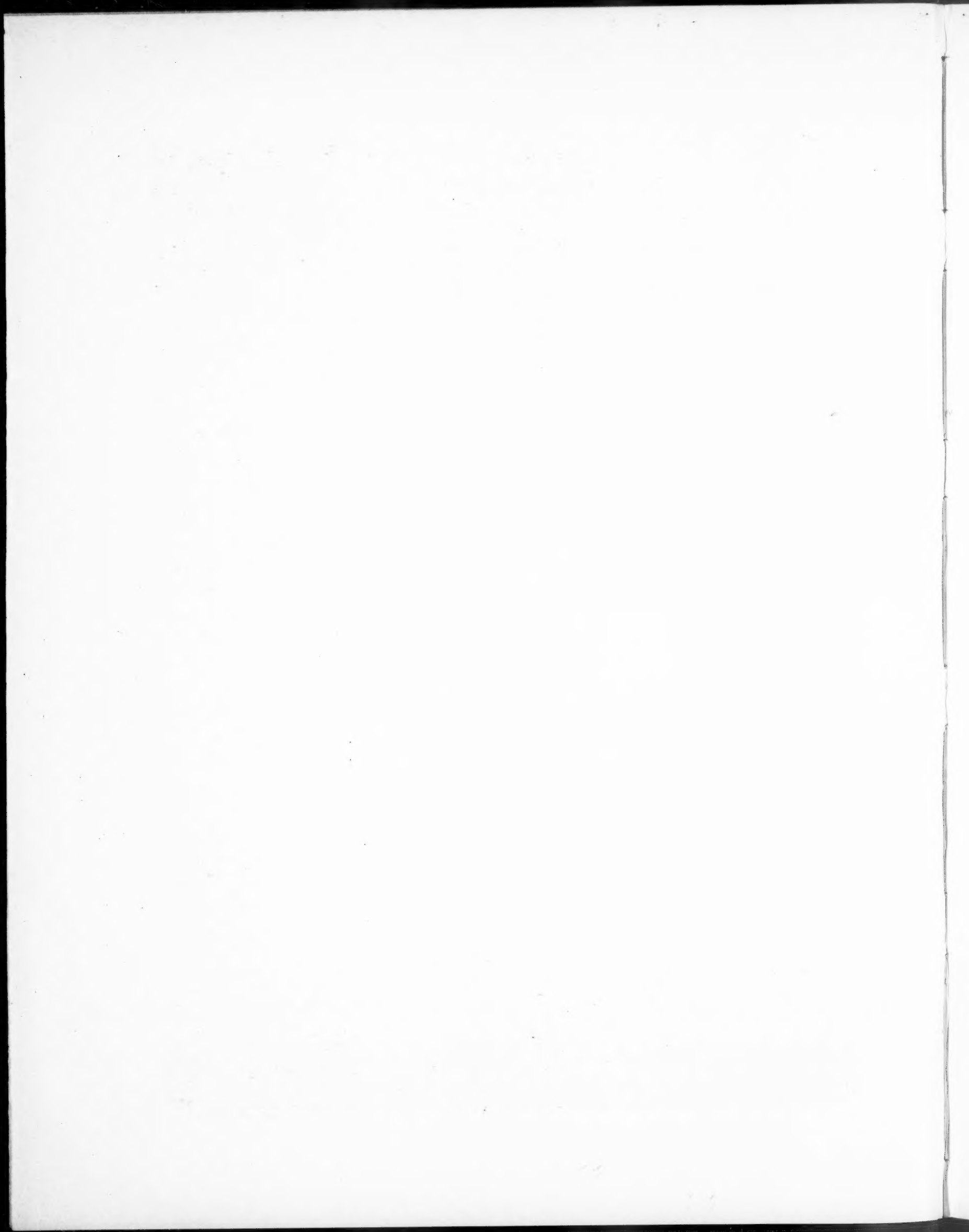


Plate III July 1914.

Photo : Dr. Osthaus (Deutsches Museum für Kunst in Handel und Gewerbe, Hagen.)

THE NEW PALACE, POTSDAM, FROM THE CENTRAL ALLEY.



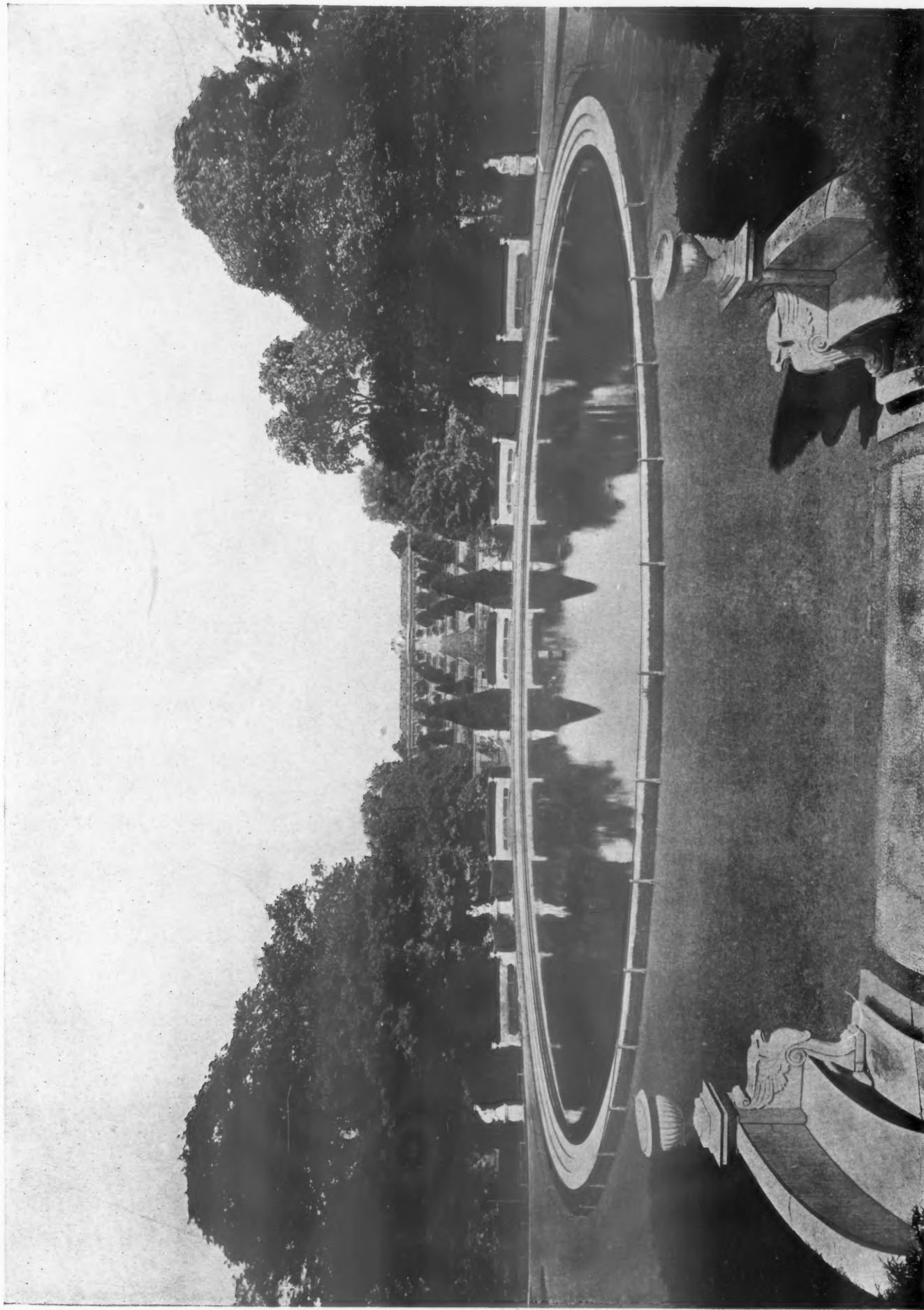
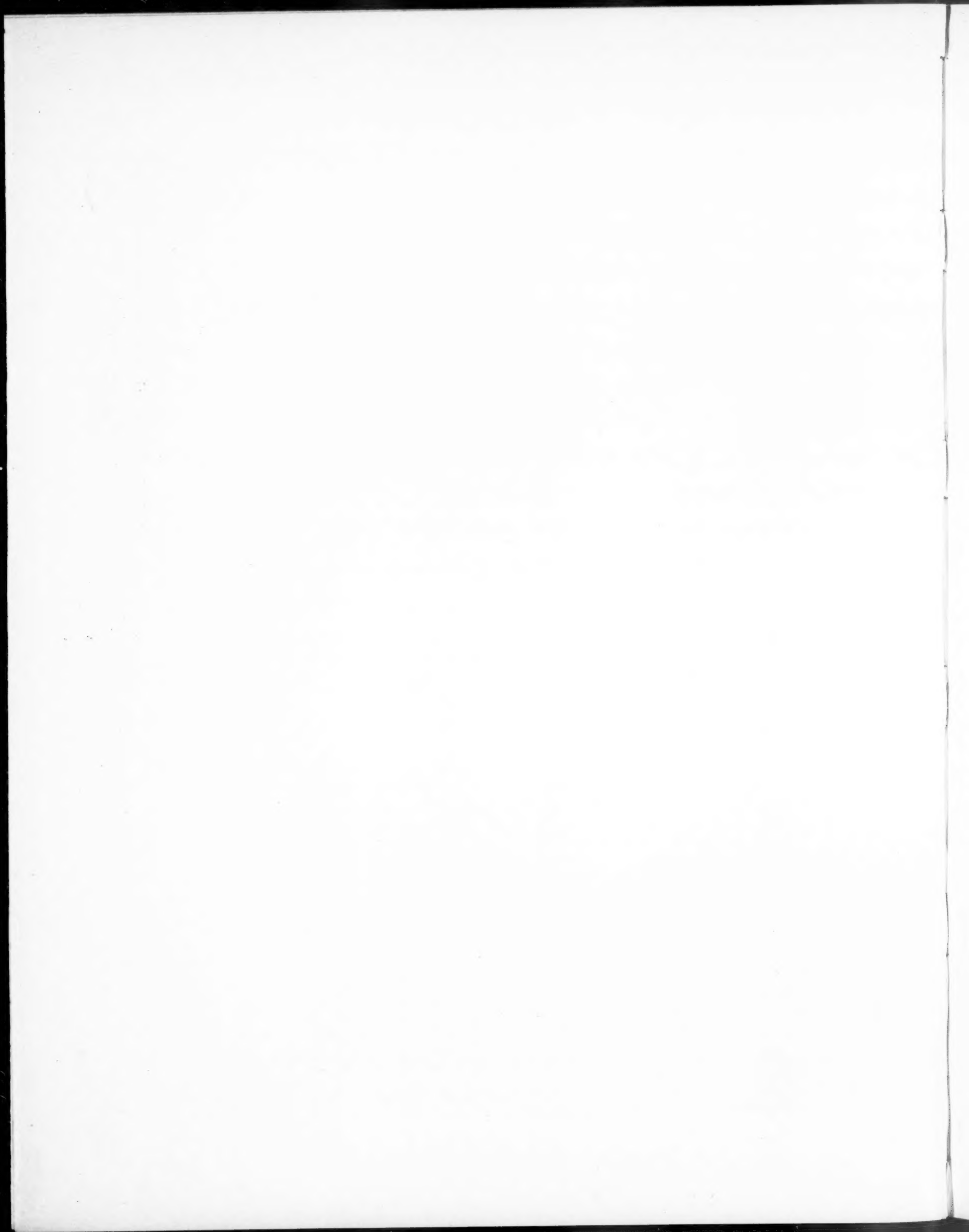


Plate IV. July 1914.

Photo : Dr. Osthaus (Deutsches Museum für Kunst in Handel und Gewerbe, Hagen).

POTSDAM : VIEW ACROSS THE GREAT FOUNTAIN TOWARDS THE TERRACES AND PALACE OF SANS-SOUCI.



shocked beyond measure at the wildness of the Baroque, and who had heard with contempt of the loose frailties of French Rococo. If only he had gone to France after Italy he would have seen that French architecture, except in out-of-the-way places like Nancy, was untinged with the decorator's Rococo, and instead of returning from Italy with a determination to be as hard and as dry as possible he might have caught some of the magic of the younger Frenchmen like Gabriel.

Certainly he had a very fine ideal of what was required for German, or rather Prussian, art. The Renaissance had largely been a failure in Germany. From the early picturesque and semi-Gothic phase she had plunged straight into the vagaries of Baroque, which here had not the merit or excuse of being a revolt from pedantry, as in Italy. Knobelsdorff accordingly set himself to consolidate a foundation of sound universal stuff, the beginning having already been laid in the Berlin Arsenal, upon which a superstructure might be expected to arise conformable to the temperament of the nation.

At Rheinsberg, where Frederick spent those happy years during which his domineering father, after a series of degrading restraints, allowed him complete freedom as some sort of compensation for his enforced marriage, he made great use of Knobelsdorff in rebuilding the Château and laying out the grounds; nor do we find that he questioned the artist's right to design his own buildings. He was even encouraged to dabble in other arts, and painted that portrait of Frederick which was sent to Voltaire, little dreaming that the French philosopher's predilections for lightness and elegance would influence his patron in a direction entirely antagonistic to the architect's severe ideal.

However, immediately after the death of Frederick's parsimonious father, Knobelsdorff, now become Surintendant, was allowed to be as solemn as he liked in the new Opera



FORTUNA PORTAL OF TOWN PALACE, FACING ON TO ALTMARKT.
(Tower of the Garrison Church beyond.)

House, a building which, though dull to our eyes, was an achievement in the Germany of its day. But when it came to a Summer Palace at Potsdam, Frederick did not see why it should be erected with an eye on the general culture of Germany. He wanted a thing for himself, and as the only culture he valued was French, and as France was the country of elegance and wit, he tried to get his architect to soften the severity of his style; he even on occasion wished to perpetrate a mild joke, like the Japanese House or Ape Saloon. There are always two sides to the question when it is a man's own house that is being built. On the one hand is the architect, anxious to shine in the eyes of his professional fellows by dint of his advanced scholarship, and solicitous for the general trend of architectural development: and on the other hand is the man who is to live in the house or palace, who has his

ideas—is a mediævalist hungering for a baronial castle, or an admirer of Voltaire with a craze for intellectual elegance. Frederick, being a king as well as a client, was minded to have his own way. The Town Palace, an existing building of the time of the Great Elector, was the first to be dealt with. It needed remodelling and enlarging; for Frederick, having disbanded his father's costly corps of giant grenadiers, was able to spend money on bricks and mortar instead. Knobelsdorff produced the design; but, simple and quiet though the existing building appears to-day, it contains enrichments and ornaments which were not in his sketches. Frederick had stooped to the very unprofessional practice of suborning a creature of his own, who, taking the Surintendant's drawings, interpreted them freely in execution to suit his Royal employer's looser taste. This officious clerk of



JAPANESE HOUSE OR "APE SALOON."

works or mason—for Knobelsdorff would never allow him to be an architect—was a Dutchman of the name of Boumann, who had emerged, it is to be supposed, from the Dutch Colony that Frederick William had housed near the Church of the Holy Ghost. His taste, or rather the King's through him, was execrable according to Knobelsdorff, who greatly objected to some key-blocks, carved as warriors' heads, which had been foisted in.

By reason of the intervention of this Dutchman, it is impossible to say to what extent any of the buildings of this early period were the direct work of Knobelsdorff. Nominally, he produced designs for Sans-Souci; but actually, not trusting his temper with the King, he came to Potsdam as rarely as possible.

On one occasion the King had sent his carriage to bring him from Berlin. On entering Potsdam he passed beneath a new gate, the Berliner Thor, which Boumann and the King had contrived between them. The first thing Frederick said on his arrival at Sans-Souci was: "Well, what did you think of my new gateway? Your Dutch mason can do something after all?" Knobelsdorff replied that its authorship accounted for the fact that he had never so much as noticed it. Frederick, in one of his childish huffs, walked out of the room, remarking that bad-tempered architects had better dine in Berlin. At his word, Knobelsdorff got up and drove back; he was overtaken soon by a soldier sent by Frederick to bring him back. "What!" cried Knobelsdorff, "do you think I'll come back on the word of a common soldier after being dismissed by the King?" It was his last visit.

But, in spite of these professional quarrels, Knobelsdorff remained throughout his life a close and intimate personal friend of the King. Those early years at Rheinsberg, and, if



VIEW FROM CORNER OF TOWN PALACE
LOOKING TOWARDS TOWN HALL.

tradition may be believed, certain services while still a soldier during Frederick's confinement at Cüstrin, could never be forgotten. Frederick's eulogium pronounced at the architect's funeral is, perhaps, the most honourable discourse ever dedicated by a Sovereign to a subject with whom he had been at almost continual loggerheads. He realised at any rate what his crabbed Surintendant had done for Prussian architecture, and to-day we can see that the tradition which he firmly established led uninterruptedly through Gontard and Langhans into the era of Schinkel, when Prussia, instead of being the recipient of influences from without, became one of the guiding influences of Europe. In describing Potsdam, one cannot resist thus dwelling on the personality of Knobelsdorff, whose nobility of character and soundness of teaching were greater than his architectural achievement.

The Town Palace, where Knobelsdorff's influence is most strong, is confessedly the least attractive of the Potsdam palaces. He must not, however, be altogether blamed for this. It was at best a patched-up job, pervaded by the dusty and dreary militarism of Frederick William I. Its situation, with three sides on to streets, is not attractive, and on the park front a vast parade ground, significant indeed of Prussia as a military state, cuts it off from the garden: a sandy desert makes a poor setting for a building. It was here that Frederick William used to watch his giant grenadiers parading, and this platz has with reason been called the cradle of the Prussian army. By far the most attractive view is that shown on page 2, taken on the far side of the small pond, with the Neptune group in the foreground; the dome of Schinkel's Nikolaikirche here appears exactly axial on the centre line, and the parade ground is hidden by the grass. The palace consists of three wings of equal height enclosing a large court and connected by a low screen with the Fortuna Portal in the centre facing the Altmarkt. From here it is seen that the square body of the church, across the market-place, is at an angle with the palace, and the Town Hall (by Unger) is set irregularly to one side. The irregularity of this group is typical of the town of Potsdam, which, in spite of straight streets and formal units, is a picturesque medley without a general scheme. Perhaps its most contrived effect is the fine view of the Garrison Church, dating from the reign of Frederick William I, through the colonnade at the side of the palace. Frederick the Great's own apartments at the south-west corner commanded this massive tower.

To the north of the parade ground, and joined to the palace by a colonnade whose balustrade is one of the few details in frank Baroque, are the stables, most notable features of which are the outrageous groups of sculpture on the projections. The Lustgarten opposite is a pleasant boskage bordering on the River Havel, but cut off from it by the railway.

On the whole, in spite of the attraction of Frederick the Great's apartments with their original decorations and furniture, one is inclined to hurry off to the park of Sans-Souci to see what he could create to suit his own taste unfettered by recollections of his father's régime and his architect's frigidity.

(To be continued.)



WINDMILL IN PARK OF SANS-SOUCI.

THE ARCHITECTURAL DESIGNS OF LEONARDO DA VINCI.—I.

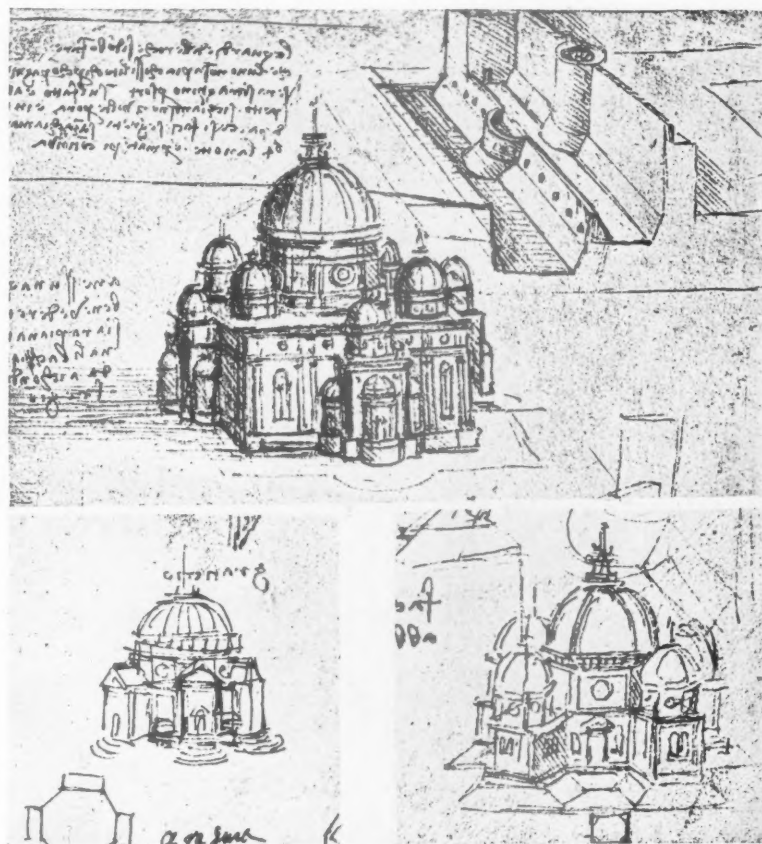
THE architectural sketches of Leonardo da Vinci are not very numerous, and they are all of a rough and tentative character. A few miscellaneous drawings executed in rapid penmanship, a few schemes of canals, streets, fortresses, palaces, and churches, indicated on small scraps of paper, are all the evidence that we have on which to found an estimate of his power of architectural design. These pages of his note-book, although they do not represent any elaborate and complete work of art such as would be counted a definite achievement, are yet rich in suggestion; and an attempt will be made here to consider what precise value can be attached to them. For it is the peculiarity of certain pre-eminent men of genius that they are always modern. Their message is not only for their own age, but for all ages.

Of the figures of the Renaissance, Leonardo da Vinci is the most famous. While there are not wanting bold critics who will pluck laurels from the crown of Raphael or of Michelangelo, nobody has yet ventured to impugn the supreme greatness of Leonardo. This unique and solitary personality has been chosen as the most fitting representative of the Renaissance, and is commonly said to be the very incarnation of its artistic and scientific spirit. It is true that the range of his mind was not nearly so broad as that of Aristotle, for he devoted very little thought to literature or to sociology. But in this respect his limitations are the limitations characteristic of the Renaissance period as a whole. The activities of its leading spirits were directed to science and to the visual arts. That wonderful society was so much occupied with living and doing that it neglected the written word. The autobiography of Benvenuto Cellini and Machiavelli's treatise upon politics represent the most solid portion of the literary legacy which the Italians of that age have bequeathed to us. Leonardo was cognisant of his one great weakness, and he says: "I am fully aware that the fact of my not being a man of letters may cause certain arrogant persons to think that they may with reason censure me, alleging that I am a man ignorant of book-learning. Foolish folk! Do they not know that I might retort by saying, as did Marius to the Roman patricians, 'They who themselves go about adorned in the labour of others will not permit me my own'? They will say that, because of my lack of book-learning, I cannot properly express what I desire to treat of. Do they not know that my subjects require for their exposition experi-

ence rather than the words of others? And, since experience has been the mistress of whoever has written well, I take her as my mistress, and to her, in all points, make my appeal."

Leonardo lived apart from his distinguished contemporaries, and was not influenced by them. Yet his very aloofness has been in some measure the cause of his lasting fame. Not being caught in any small artistic eddy or current, he was able to avoid all mannerisms. It often happens that those who regard their age in a spirit of detachment are selected by historians as the men who most completely embody its salient characteristics: for the worth of every society is finally judged by the standard of greatness which is attained by its most illustrious members.

The note-books, a few pages of which we are here discussing, are not only worthy of study on account of the matter that they contain, but are also of intense psychological interest. They show the inner workings of a mind of astounding vigour, and, incidentally, provide a complete proof of a certain psychological fact which is not always recognised, namely, that every act of mental concentration serves as a stimulus not only to that part of the brain which is occupied with the particular subject at issue, but to the whole brain. Everybody accustomed to much intellectual exertion who is also in the habit of practising a little self-analysis must be aware that the difficulties of giving one's sole attention to any special aspect of a question are immeasurably



STUDIES FOR CHURCHES.

increased by the strong stream of ideas and suggestions, totally unconnected with the object of inquiry, which seem to force themselves upon one's notice. The note-books of Da Vinci furnish us with astonishing evidence of this character. We see a thousand ideas—inspired by his multifarious activities—clamouring for expression. Mr. Muntz tells us that "The different paragraphs appear to be in utter confusion. In one and the same page observations on the most dissimilar subjects follow each other without any connection. A page, for instance, will begin with some principles of astronomy or the nature of the earth, then come laws of sound, and, finally, some precepts as to colour. Another page will begin with investigations on the structure of the intestines and end with philosophical remarks as to the relations of poetry to painting, and so forth." It has been said that his versatility, his openness to every new impression, made it almost impossible for him to finish a work of art, a characteristic that

naturally drove almost to despair such worthy employers as the monks of the San Donato, and that leaves us to judge of his genius by fractions of what might have been great and finished works.

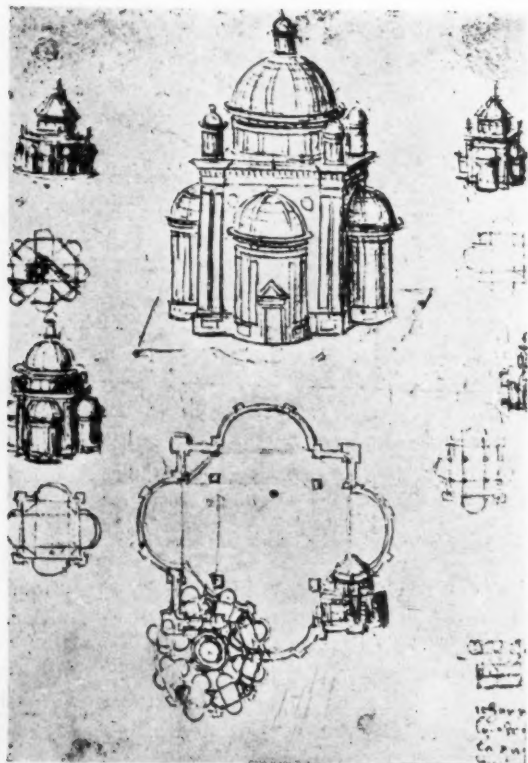
Leonardo seemed to have lived in a fever of anxiety lest any of his notions should perish; consequently nearly all his time was taken in putting upon record the thoughts which the labour of far more than a lifetime could not have developed to a fruitful issue. He began to make use of a notebook when thirty-seven years old, and even when he had reached an advanced old age he still hoped to introduce some system into his various treatises. He says: "This is a collection without order, made up of many sheets which I have copied here, hoping afterwards to arrange them in their proper places, according to the subjects of which they treat." This work of arrangement has been accomplished by Dr. Richter, to whose labours every student of Leonardo must be profoundly grateful. The drawings here illustrated have been photographed from the text which he has compiled. Of the architectural sketches he says, that when isolated and considered by themselves, they might appear to be of little value; it is only when we understand their general purport by comparing them with each other that we can form any just estimate of their worth.

It is obvious that Leonardo intended to perform the task of annotation himself, for he took particular pains to make his writing well-nigh unintelligible to anybody else. The words read from right to left, and can only be interpreted if one holds them up to the looking-glass.

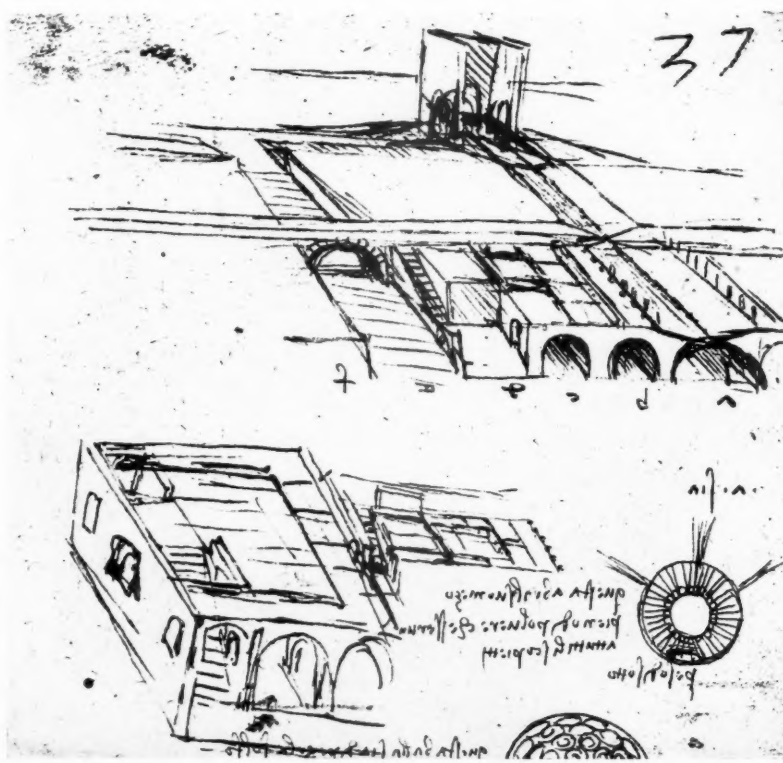
He may have intended to write a complete and separate treatise on architecture, such as his predecessors and contemporaries had composed; as far as we know, however, he had not collected sufficient material for such a treatise. But that he was capable of comprehending the broader aspects of design there is not the slightest room for doubt, and there is ample evidence that he was prepared to adopt the scientific method of inquiry into the nature of

architectural forms. This is all the more remarkable in view of the fact that he lived in an age when architecture and engineering were not properly differentiated from each other. It must be admitted, however, that Leonardo frittered away much of his energy in the consideration of problems of engineering which might very well have been left for more mechanical minds to solve. Much too large a proportion of his architectural writings is devoted to the subject of building construction. He is eloquent upon such topics as fissures in walls, arched cracks and cracks which are wide at the top, narrow below, and vice versa. We have chapters on "stones which disjoin themselves from their mortar," on fissures in niches, on the shrinking of damp bodies of different thickness and width, on the nature of the arch, on foundations, on the resistance of beams, and so on. His contributions to the science of building were thus many and various, and he may be said to be the first person to recognise that the mechanical part of building was a science at all. In his sketch-book there are shown weights on pulleys which indicate that he was on the very track of Newton's discoveries. Most of his calculations, however, were the result of empirical experiments, and he was prevented by a lack of mathematical knowledge from deriving the full benefit of his investigations. If only such a profound geometrician and algebraist as his eccentric contemporary Cardan (who wasted his time in riotous living and was, moreover, so vain that, having prophesied that he would die on a certain day, he felt obliged to commit suicide in order to maintain his reputation for infallibility) had had the common sense and the practical knowledge and acquaintance with the properties of material things which Leonardo possessed, the science of statics would have been laid upon a firm foundation a hundred and fifty years sooner than it was.

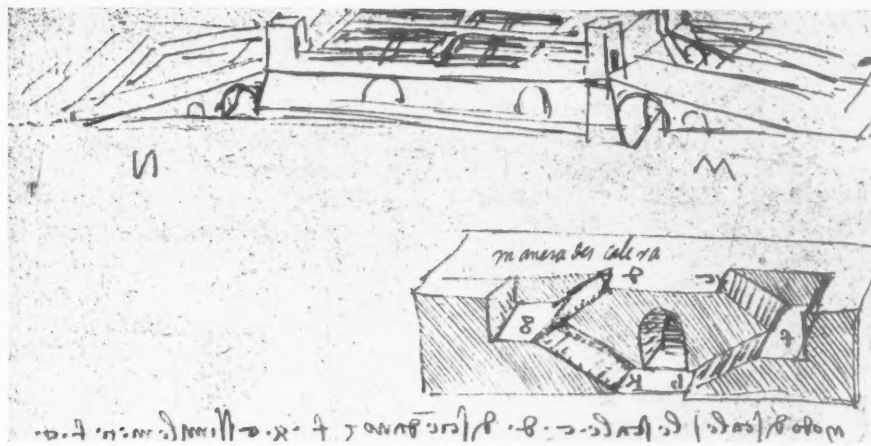
Let us consider such of Leonardo's ideas as were purely architectural. We may begin by examining his ingenious plan for a city. This scheme has the distinction of being the only ideal city plan which he produced. Thus, in the



STUDIES FOR CHURCHES.



CITY STREET SCHEMES.



STUDY FOR CITY SUBWAY.

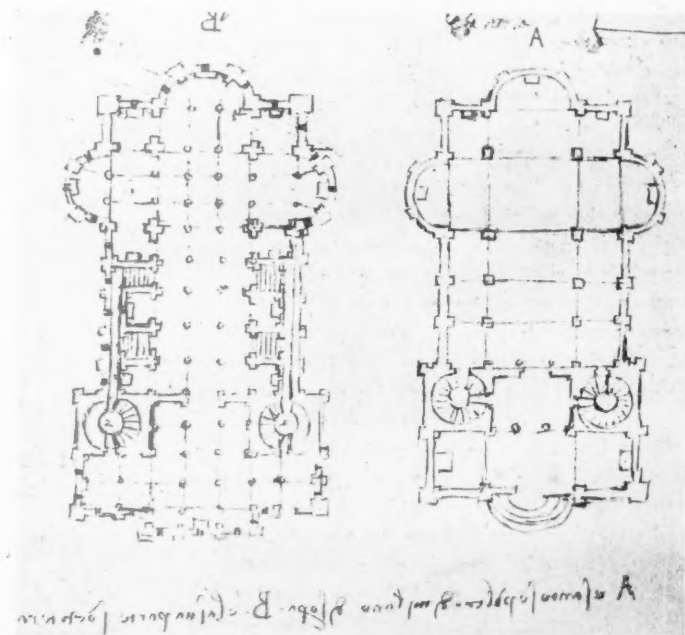
emphasis he gives to the city idea, Leonardo was far ahead of all his contemporaries. It is unfortunate that his numerous other activities prevented him from giving further study to the subject of town planning. This particular city was so arranged that there would be no traffic confusion. The solution of the problem was by means of a double system of roads, which were on two levels. Referring to the illustration on the opposite page, we see that the idea is worked out in some detail. Leonardo has himself appended the following description: "The upper roads are 6 braccia higher than the lower ones, and each road must be 20 braccia wide and have $\frac{1}{2}$ braccia slope from the sides towards the middle; and in the middle let there be at every braccio an opening, one braccio long and one finger wide, where the rain water may run off into hollows. And on each side, at the extremity of the width of the said road, let there be an arcade 6 braccia broad on columns; and understand that he who would go through the whole place by the high level street can use them for this purpose, and he who can go by the low level can do the same. By the high streets no vehicles and similar objects should circulate, but they are exclusively for the use of gentlemen. The carts and burdens for the use of the inhabitants have to go by the low ones. One house must turn its back to the other, leaving the lower streets between them. Provisions—such as wood, wine, and such things—are carried in by the doors. From one arch to the next must be 300 braccia, each street receiving its light through the openings of the upper streets, and at each arch must be a winding stair on a circular plan. The stairs lead from the upper to the lower streets, and the high level streets begin outside the city gates and slope up till, at these gates, they have attained the height of 6 braccia. Let such a city be built near the sea or a large river, in order that the dirt of the city may be carried off by the water." This arrangement, with certain obvious modifications suitable to a democratic society, is the one which is gradually being adopted in all large towns, the only difference being that the lower system of roads is generally underground.

Leonardo entertained very strong views upon the subject of churches, and gave especial attention to the design of domes. It is interesting to note that he accepted without question the ordinary Renaissance view that a dome was the appropriate feature for a church. That was the happy period when no buildings except ecclesiastical ones were ever thus marked, and when there was no architectural confusion arising from the incontinency of those artists who insist upon placing a dome upon every important building that they have to design. The dome, especially one raised upon a drum, was to their mind the noblest

of all architectural forms, and so naturally it was reserved for the churches and cathedrals. There was one slight difficulty which Leonardo easily disposed of. It was necessary to have a belfry tower, but this could not with propriety be attached to the same building to which the dome belonged; it could not become part of the design as it is in the case of Gothic churches. Leonardo says: "Here there cannot and ought not to be any *campanile*; on the contrary, it must stand apart like that of the Cathedral and that of San Giovanni at Florence, and of the Cathedral at Pisa, where the *campanile* is quite detached as well as the dome. Thus each can display its own perfection. If, however, you wish to join it to the church, make the lantern serve for the *campanile*, as in the church at

Chiaravalla. It never looks well to see the roofs of a church. They should rather be flat, and the water should run off by gutters made in the frieze." This objection to seeing the roof of a church was shared by Wren, who was of opinion that neither the ordinary gable roof nor yet the hipped one was of sufficient dignity to be a crowning feature of an important building.

Although no existing work of architecture can positively be attributed to Leonardo, it is fairly easy to guess from his sketches what his designs in stone might have been. It is certain that they would have revealed a sense of harmony, and that perfect equilibrium would have been preserved between the different parts of his edifices. According to Professor Geymüller, as an architect Leonardo was the direct descendant of Brunellesco. He recognised this himself by drawing the plan of San Spirito at Florence, sketching a lateral view of the church of San Lorenzo in the same city, and composing a plan almost identical with the famous Chapel of the Angels. In his plans of churches he was clearly inspired by the dome and lantern of Santa Maria del Fiori, and finally it was from Brunellesco he borrowed the principle of double entablatures. Perhaps another Florentine compatriot, the famous Leone Battista Alberti, also influenced him, but not till after his arrival in Milan. This influence may have worked upon him



STUDIES FOR CHURCH PLANS.

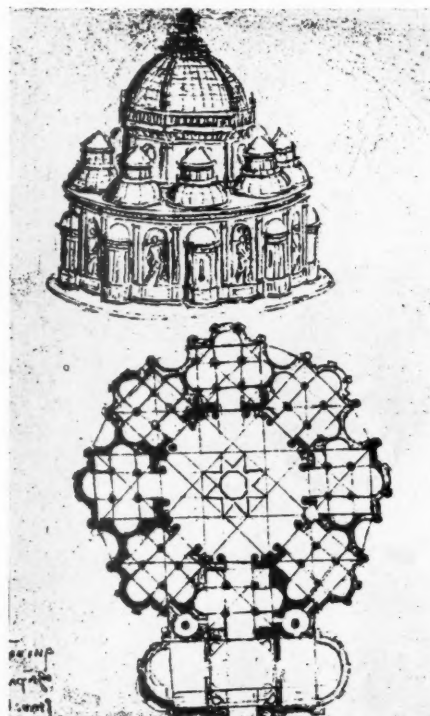
through the intermediary of Bramante, who in many respects was the successor and exponent of Alberti. It is fairly certain that the latter made a deep impression upon Leonardo, especially after he had ceased to practise in the Lombard manner and had adopted a mature Classic style. Leonardo, like every other architect of his period, never questioned the propriety of the Orders as soon as he had apprehended their significance, and in his later years he essayed a good many compositions of columns and entablature.

The beginning of the second period of modern Italian architecture may be said to have fallen during the last twenty years of Leonardo's life. The question has arisen whether he was influenced by Bramante or vice versa. The matter does not seem to be of very great importance, as the same sources of inspiration were common to both. And even if it were proved that one or two of Leonardo's domes resemble those of Bramante, the former cannot be deprived of the credit of making numerous other compositions with variations of domes; it was in the arrangement of these features rather than in their individual forms that the originality of such compositions consisted. Besides, it may be contended that Leonardo, once having determined to make as many permutations and combinations of domes as were possible in a single church, even if he had never seen the designs of Bramante, could not have avoided certain arrangements which had previously occurred to others. In trying to elucidate this question Dr. Richter points out that the new impetus given by Alberti either was not generally understood by his contemporaries, or those who appreciated it had no opportunity of showing that they did so. "It was only when taken up by Bramante and developed by him to the highest rank of modern architecture that this new influence was generally felt. Now, the peculiar feature of Leonardo's sketches is that, like the works of Bramante, they appear to be the development and continuation of Alberti's." He also points out that when Leonardo went to Milan, Bramante had already been living there for many years and had built the church of Santa Maria presso San Satiro, Via del Falcone, which Leonardo's domes somewhat resemble. The whole question may well be left in a state of indecision, and rather than pursue it further it is more profitable to examine the sketches themselves.

Among the studies for the construction of a cupola above a Greek cross, there are some whose forms are distinctly monotonous. It may be contended, however, that they were not designed as models of taste, but were merely the result of certain investigations into the laws of harmony, contrast, and proportion. In some examples the cupola itself is hidden under a pyramidal roof as in the Baptistery of Florence, San Lorenzo of Milan, and most of the Lombard churches. This is a very beautiful form, and one which deserves to be more popular than it is, for it is well adapted for all climes and is an agreeable variation from the ordinary dome. Other designs of Leonardo suggest the curve of Santa Maria del Fiore. In some cases we have an octagon whose sides are crowned by semicircular pediments, as in Brunellesco's lantern of the cathedral and in the model for the cathedral of Pavia. The drum of these cupolas is in most cases octagonal, as in the cathedral at Florence, and with similar round windows at its sides. In just a few instances it is circular, like the model actually carried out by Michelangelo at St. Peter's.

Leonardo seems to have "boxed the compass" as far as the arrangement of domes is concerned. Most people will hold that this particular motif is repeated *ad nauseam* in nearly all his churches, which present a strange appearance of exaggerated bulbosity. Not only are his churches crowned

with large central domes, but they seem to be sprouting with a whole series of little domes, which either obtrude themselves at the corners or else cling like limpets to the flanks of the churches. In one instance there is a central dome supported by four smaller domes on drums. This is one of the simplest and best designs, for the smaller domes find expression upon the façades, their position being accentuated by pairs of pilasters immediately beneath them. In most cases, however, there is a certain lack of cohesion between the walls and their superstructure, and we often see semi-domes resting against façades which are in no way prepared to receive them. The truth is that Leonardo was for the most part occupied with problems of construction and was trying to roof over elegant plans set out in geometrical patterns composed by means of compasses. There is one quite extraordinary design in which there are not only a central dome on drum and four little



STUDY FOR CHURCH.

domes on drums at the corners, but also little square chapels jutting out from the middle of each façade, each having a still smaller dome on a drum, and a semi-dome and two quarter-domes abutting against it; which makes in all twenty-one domes, or rather parts of domes, in the same building!

The plans of all these churches are Greek crosses. In the next issue of THE ARCHITECTURAL REVIEW we shall examine Leonardo's designs for churches whose plans are in the form of a Latin cross, and we shall also consider his schemes for castles, palaces, and for a mausoleum.

(To be concluded.)

PLATE ILLUSTRATIONS.

NOTE.—With this issue, the first of a new volume, a rearrangement of the Plates has been adopted. Instead of being kept together in one place, they have been distributed throughout the issue, among the articles to which they relate. In this way, it is considered, reference to them can be made with greater convenience and facility.

THE SCULPTURE OF JO DAVIDSON.

By A. TRYSTAN EDWARDS, M.A.

With Plates V and VI.

THERE are some sculptors with whom an architect, in his capacity as an architect, can have nothing to do. Rodin is one of them. The figures which Rodin has conceived are not fitted to adorn a building; they ought never to be placed in a niche, nor in any manner are they fitted to form a supplement of an architectural composition. The statue of "Le Penseur" in front of the Panthéon in Paris is absurdly misplaced. This typical product of latter-day Romanticism belongs to the sculpture gallery and not to the open air, and least of all does it harmonise with a Classic temple. Most modern sculpture is interpretative rather than decorative, and it can make but little appeal to the designer of buildings. It may be objected that a great deal of the best decorative sculpture is also symbolic—that it consists of figures which are known to represent certain conceptions, such as Justice, Time, the Sea, and so on. In such cases, however, the subjects are made recognisable by labels, descriptive appendages, such as a pair of scales, a scythe, or a trident; all these are capable of being pictorial; they can be parts of a pattern. Moreover, the distinguishing features here are well known, being merely illustrations of a mythology with which we are all familiar. But the symbolism which no architect can ever tolerate is original symbolism, for this is only calligraphy in the wrong place, an attempt to make a work of plastic art perform the functions which belong by right to language. The pictures of G. F. Watts, the stage scenery of Mr. Gordon Craig, the productions of nine-tenths of our *art nouveau*, Post-impressionist, and Futurist artists are characterised by this kind of symbolism, which, of necessity, fails of its mark because the signs employed, never having been the subject of universal agreement, are not capable of signifying anything definite. It is true that the titles tell us something about the mentality of their authors, but the works themselves are not

expressive of any particular conception, for the men who created them have not aimed at expression by means of form alone, but have attempted the task, seemingly easier though in reality far more difficult, of exciting within the mind of the spectator an arbitrary association of ideas.

Mr. Davidson, some of whose work is here illustrated, is no obscurantist. He may, without offence, be called an *architect's sculptor*. This description does not imply any disparagement of him. Rather is it a compliment, for few sculptors nowadays are sufficiently broad-minded to do deference to "The Mistress Art."

Mr. Davidson's work can be considered under two heads. His decorative schemes form an interesting contribution to modern art, but he is also an accomplished portraitist. The panel illustrated on this page represents a return to ancient methods of incised carving. The sculptor has not imitated the draughtsmanship of the Egyptian wall-pictures, nor has he borrowed their subjects. All that he has borrowed is the method of placing his figures in the wall surface itself rather than in relief. If one analyses the æsthetic effect which a structure such as the Temple of Philæ produces, one cannot help coming to the conclusion that such effect is due to the unique combination of both strength and ornateness. The ornament does not detract from the solidity of the fabric, because it is not allowed at any point to obtrude from its surface. Sculpture in relief on the outside of a building is always an element of frailty; it is im-

possible to forget that it may soon be worn away. Besides, with incised carving the right sense of value is always maintained. One recognises immediately that the walls are the chief factor of the composition, and that the carving is but an embellishment. But as soon as the figures stand out from beyond the plane of the walls, the latter is relegated to the position of a mere background, or frame, for

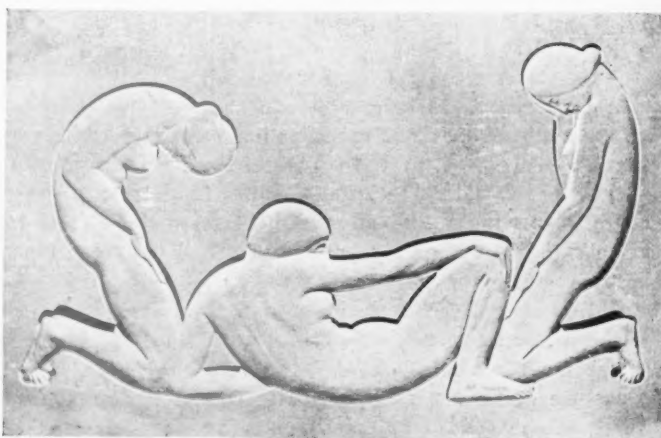


A JAPANESE GIRL.



A SPHINX.

VOL. XXXVI.—B



PANEL IN SUNK RELIEF.

UorM



HEAD OF JOAN OF ARC.

the sculpture. There is no reason why sculpture should not sometimes have this obtrusive character, especially where it is very completely closed in, as in the tympanum of a pediment; but there are numerous occasions when one wishes to add interest to a surface no parts of which are differentiated in any marked way from other parts. In modern architecture the panel in relief is usually employed for this purpose, but it is not successfully so employed, for it has not got the requisite architectural character. It is noteworthy that the Greeks themselves never used it unless a very special place were provided for it, such as the metope of a Doric Temple.

Mr. Davidson has borrowed from ancient mural decoration the only element which can legitimately be borrowed. Let us consider wherein he has deviated from Egyptian tradition. In the first place it may be remarked that he has obtained a delicacy of modelling which is not to be found in the prototypes of the incised panel. Thus his figures are far from being mere line drawings, and they have the advantage that at however close range one studies them they are not devoid of interest. The greatest difference of plane in the Parthenon frieze does not exceed 2 in., and it is considered a great achievement to have obtained such modelling in that low relief. Mr. Davidson confines himself to a difference of plane more like an eighth of an inch. Thus his panel carving has not only great strength, but extraordinary delicacy.

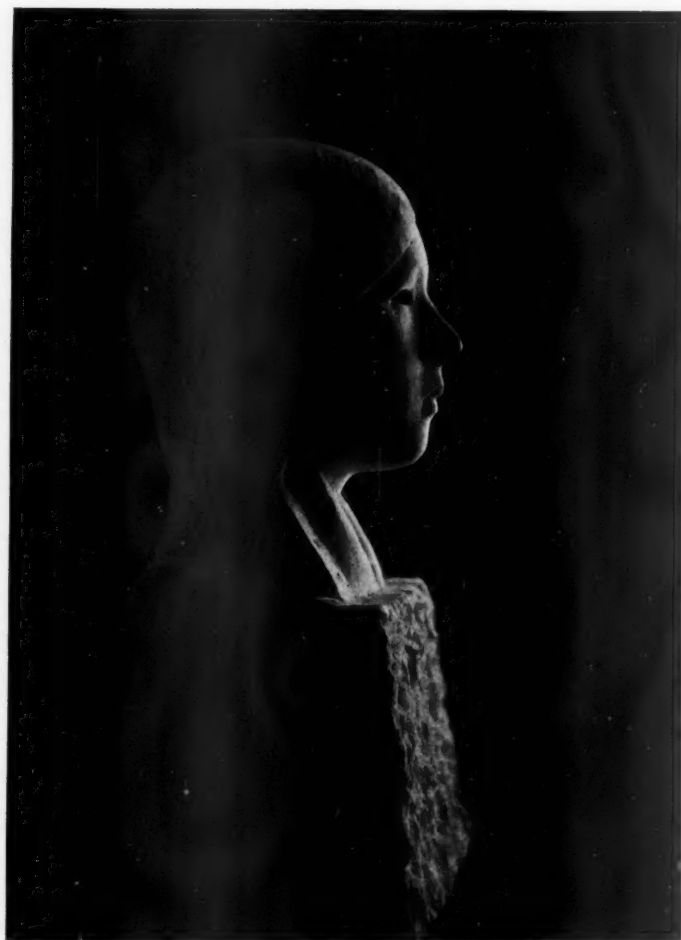
Of decorative sculpture in the round several examples are here shown. In the first, a charming work of a little Japanese girl, the nonchalance of childhood is very cleverly expressed, and yet the figure has such complete repose that it is truly statuesque. The folds of the drapery are simply yet subtly disposed, while the hair, arranged in a smooth flat coil, does nothing to impair the note of solemnity. How few sculptors

can resist the temptation of making a little girl look "pretty"! Mr. Davidson scorns prettiness, but achieves beauty instead, as his delightful cast of the head of the same Japanese child bears witness.

The head entitled Joan of Arc is distinguished by a bold, conventional treatment. Naturally, there is no attempt at portraiture here. The face has been simplified until it has become devoid of particularity.

Mr. Davidson has done many portrait busts of eminent people, among whom may be mentioned Tagore, Georg Brandes, and Frank Brangwyn. They are all splendid likenesses, full of character and expression. No attempt is made at idealisation; and as far as the main proportions of the head and features are concerned the casts are exact copies of the originals. Great skill, however, has been shown in the selection of suitable postures, and the modelling of the surface is neither too smooth nor does it present the crustacean roughness so much affected nowadays.

A few biographical notes on the sculptor may here be appended. Mr. Davidson was born in Moscow, and went to New York as a boy. At the age of seventeen he joined the Arts Students League of that city, and shortly afterwards he entered the workshop of Mr. Herman Macneil as assistant. He continued his training in Paris, where he remained for seven years. Although a member of the École des Beaux-Arts, he did not find the place congenial to him, and eventually betook himself to the South of France, there to pursue his own natural course of development. He is one of the few living artists of whom it can be said that he is at the same time very modern and very sane.



HEAD OF A JAPANESE GIRL.



Plate V. July 1914.

DR. GEORG BRANDES.
Jo Davidson, Sculptor.

Photo: Avin Langdon Coburn.

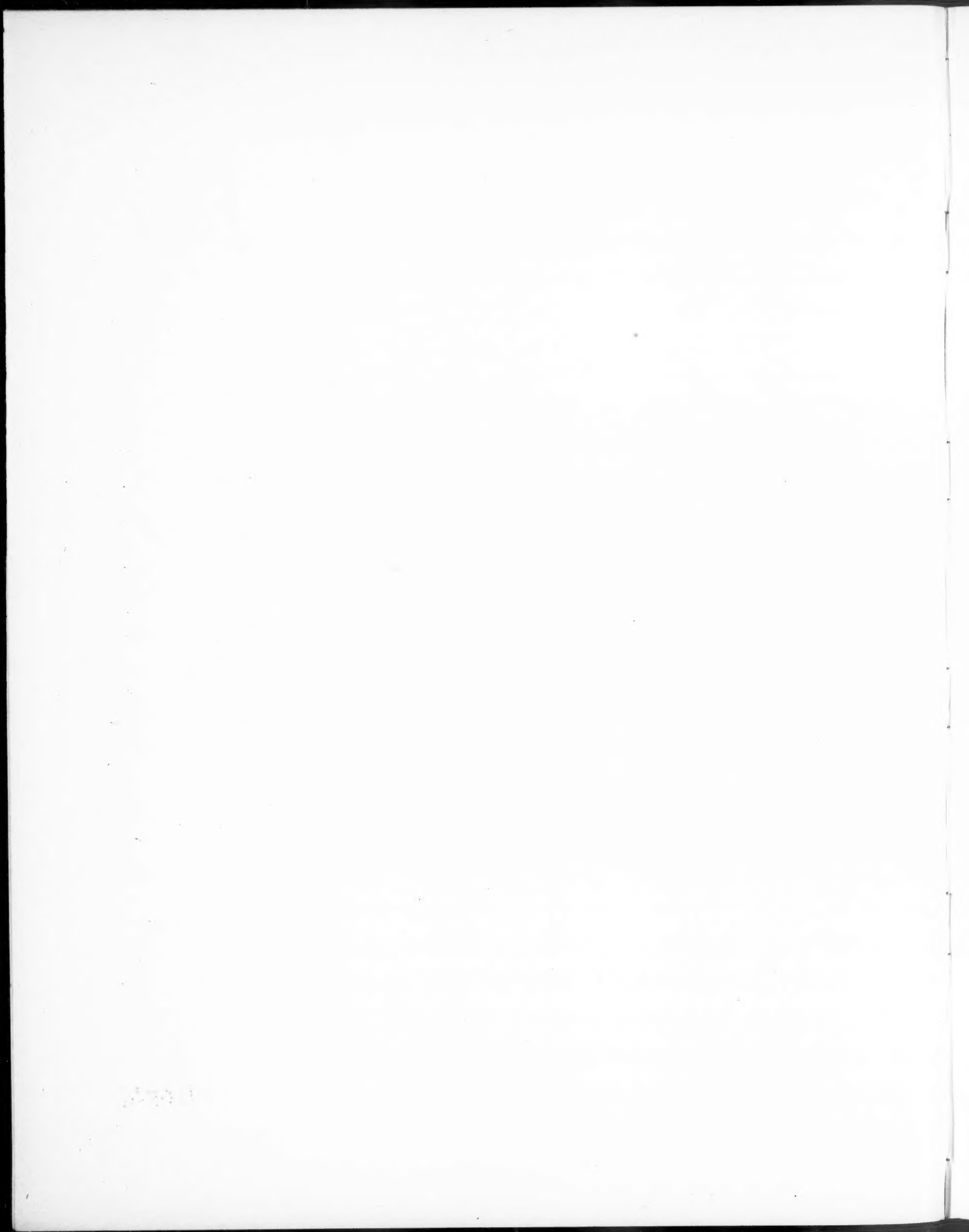
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Plate VI. July 1914.

FRANK BRANGWYN, A.R.A.
Jo Davidson, Sculptor.

Photo: Alvin Langdon Coburn.



DUTCH HOUSE-FRONTS.

By R. RANDAL PHILLIPS.

With Photographs specially taken for "The Architectural Review," including Plates VII, VIII, and IX.

THE cult of the "quaint" and the "picturesque" has rendered an ill service to Holland. On the tourist track not only has it turned worthy peasants into dressed-up folk, who must parade their national finery to tickle the fancy of visitors, but it has caused a totally erroneous notion to become current in respect to the architecture of the country. The eager artist in search of local colour, and, no less, the holiday-making

strain of close study. Yet the fact is that Holland offers us a wealth of houses which may be regarded as the very genesis of our own Georgian, than which, excluding the Tudor, no houses more delightful to look at and to live in have ever been built in England. The towns of Holland, in truth, have as little of the gabled house-front with its crow-steps and stone spikes as they have in the way of "quaint" costumes. You may go a

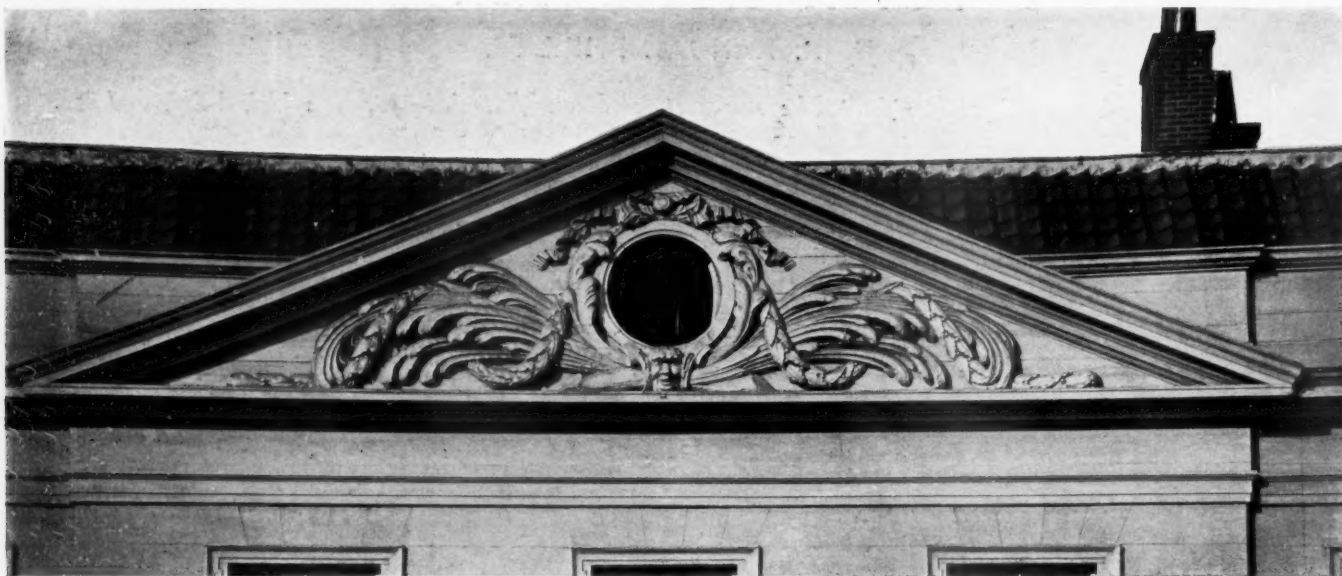


HOUSE ON LANGE VOORHOUT, THE HAGUE, NOW OCCUPIED AS THE
MINISTRY OF FINANCE.

architect with a sketch-book, have between them made us think of Holland as a place not only of windmills and red cheeses and buxom girls in bright costume, but also as the very home of stepped gables, bulbous church spires, riotous weigh houses, and exuberant town-halls. The architect, it would seem, has ever been on the look-out for "bits," and on his return he has had nothing to show us but Early Renaissance buildings as immature as our own Elizabethan. Moreover the architecture of the cities of Belgium—Bruges, Ypres, Antwerp, Malines—has been confounded with the much less florid work that abounds in Holland, and so we have come to think of both countries as devoid of any secular buildings that will stand the

whole day about Amsterdam without ever a sight of a stiff snow-white bonnet or a boy in baggy trousers and clogs—so does cosmopolitanism make all things level: and as for the "picturesque" Dutch house, you will find a hundred flat fronts, with square-headed windows in ordered rows and a deep crowning cornice, to every single façade of the kind we have been accustomed to regard as common to Holland. The accompanying illustrations, taken from a number of different towns, will serve to indicate how sadly the Gothic enthusiasts have misled us.

In referring to Holland, no matter from what aspect it is being considered, we have been accustomed to find the two



PEDIMENT OF HOUSE ON THE TOURNOOIVELD, THE HAGUE.

great outstanding features of the national achievement brought into prominence—first, the fierce struggle for independence, culminating in the final throwing over of the Spanish allegiance towards the end of the sixteenth century, and, secondly, following directly upon this, the rise of a glorious school of painters. There can be no doubt that the memory of deeds of heroism and valour, and the sight of such marvellous collections as those in the Mauritshuis and the Rijks Museum, are Holland's supreme possessions; but there are quieter virtues and humbler attainments to take into account also, among them being the cultured life of the wealthier class, and the diffusion of an art of house-building which has much to offer in point of excellence.

It would have been interesting if Evelyn, who visited many places in Holland, had given us some detailed account of the town houses he saw; but there is practically no mention of these in his "Diary," the only entries being such as the Senate

House at Delft having "a very stately Portico, supported with very choyse pillars of black marble, as I remember, of one entire stone," and Haarlem being "a very delicate towne, and hath one of the fairest Churches, of the Gotiq designe, I had ever seene." He was, presumably, more interested in the gardening and the pictures, as may be judged from his reference to the country house of the Prince of Orange, "for nothing more remarkable than the delicious walkes planted with lime trees, and the moderne paintings within."

The best of the houses under consideration belong to the second half of the seventeenth century and the first quarter of the eighteenth, but for a considerable time afterwards house-building continued to display the qualities of appropriate treatment and good proportion. Such houses can be found in almost every town in Holland, but in none more richly than in Middelburg—the capital of the Province of Zeeland, a place which is full of interest, and preserves much of its old-time



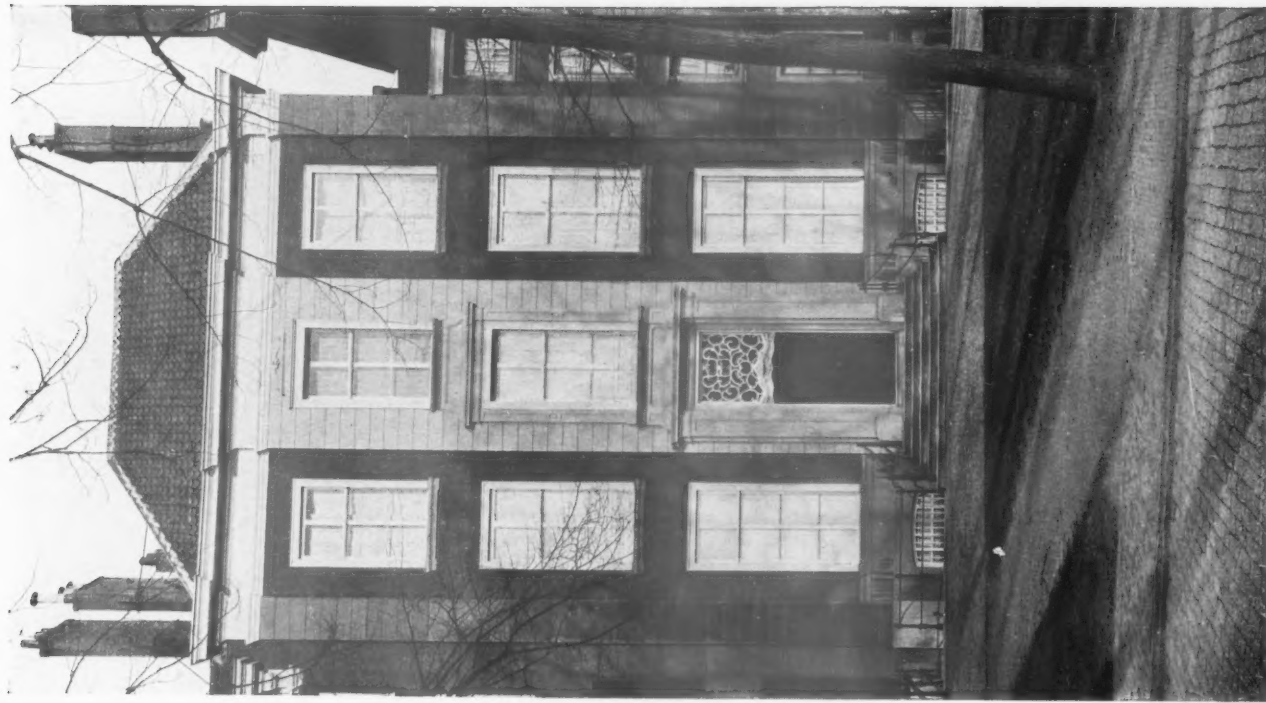
DETAIL OF CORNICE, NIEUWE HAVEN, DORDRECHT.



DETAIL OF HOUSE-FRONT, HEERENGRACHT, AMSTERDAM.



Plate VII. July 1914.



Photos: "Arch. Review."

HOUSES ON LANGE VOORHOUT, THE HAGUE

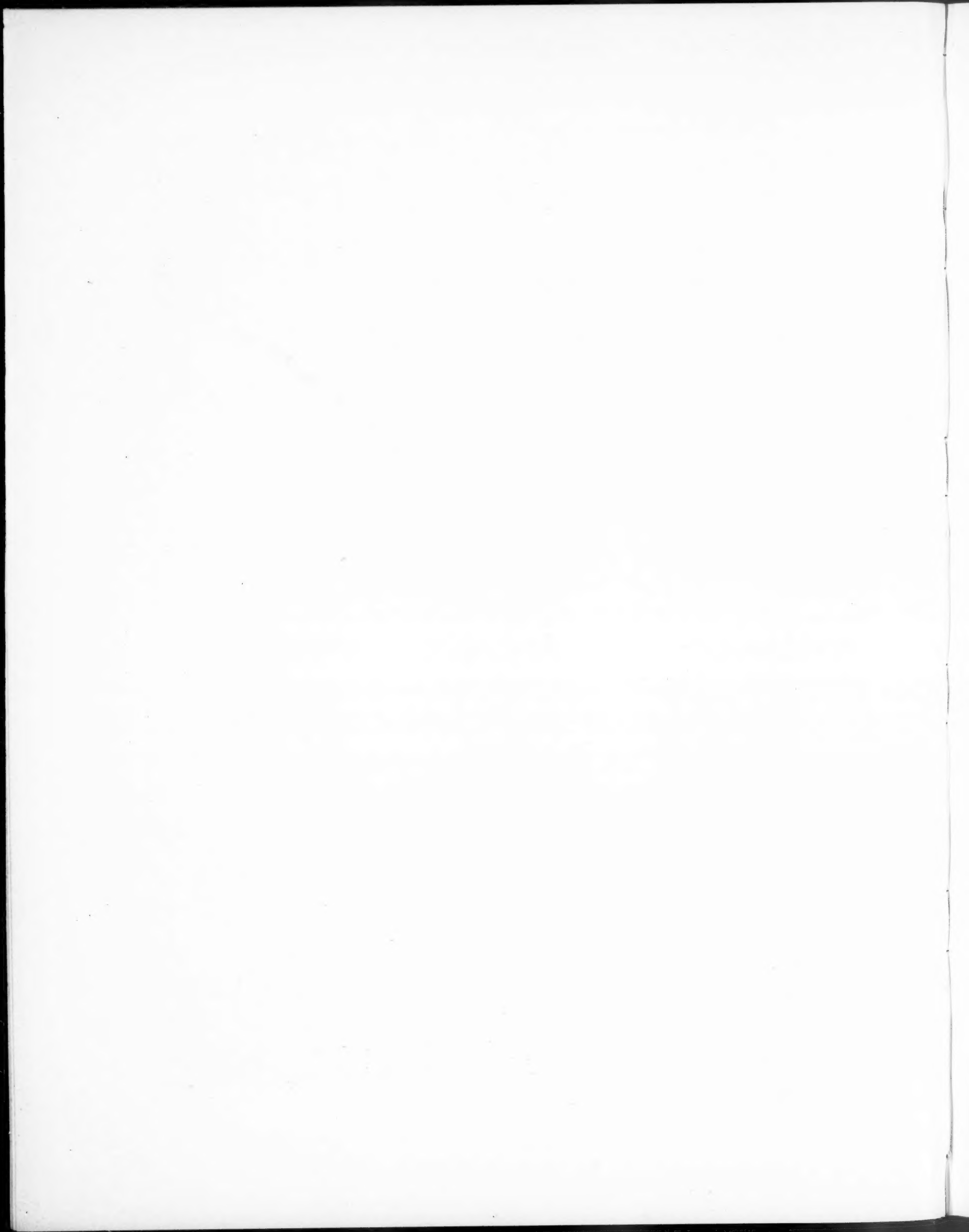




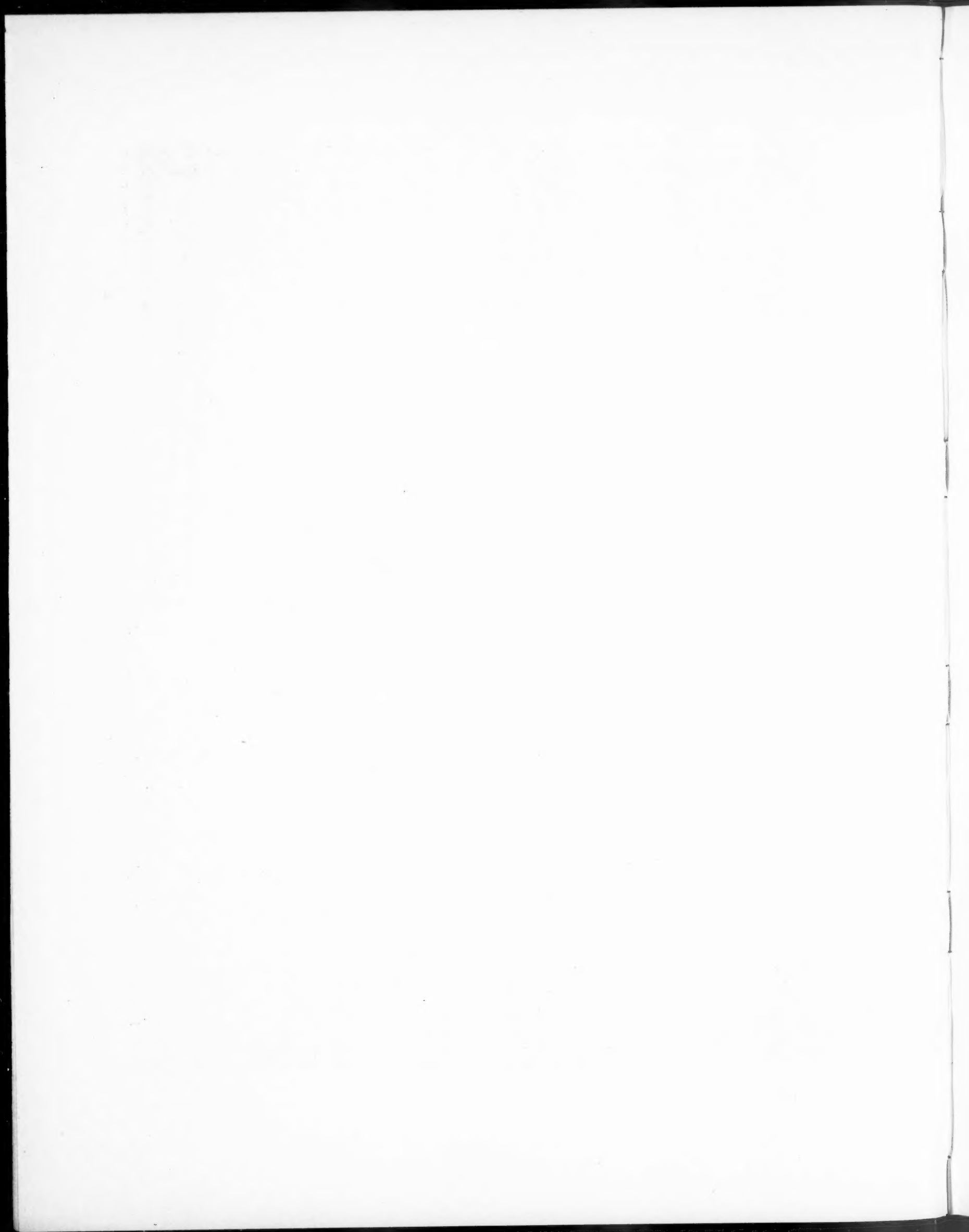
Plate VIII. July 1914.

HOUSE IN VLASMART, MIDDELBURG.



Photos: "Arch. Review."

HOUSE ON ZUIDSINGEL, MIDDELBURG.



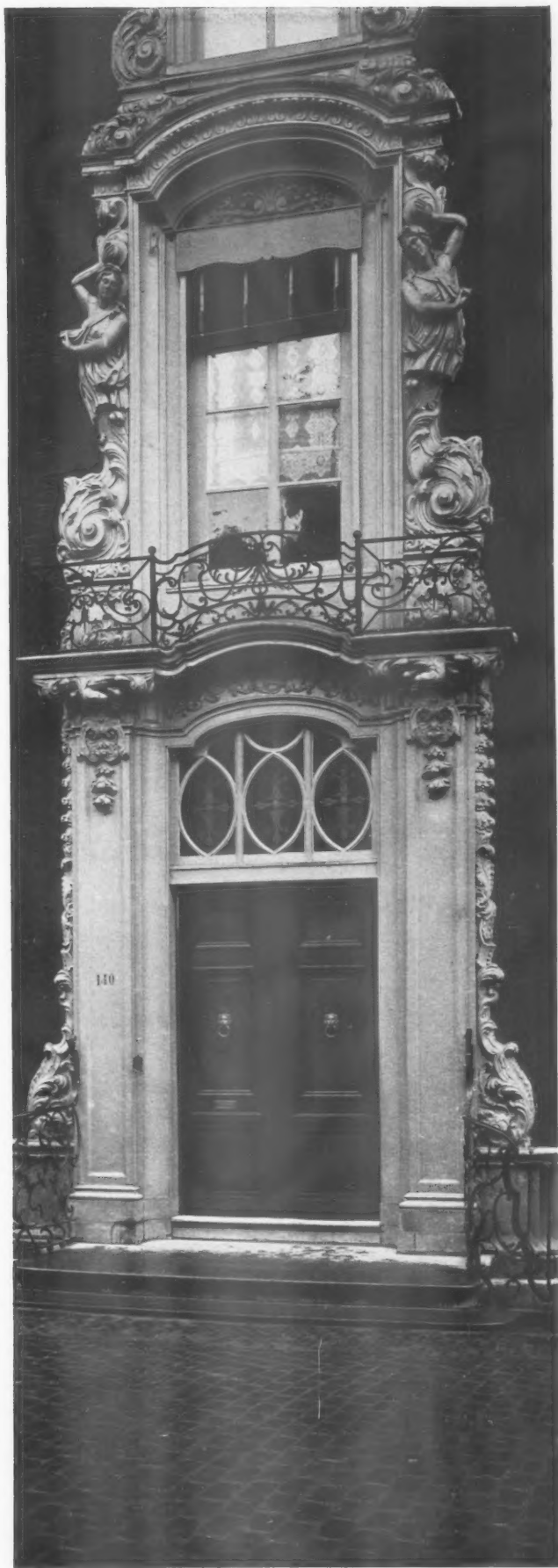


Plate IX. July 1914.

DOORWAY TO HOUSE IN VOORSTRAAT, DORDRECHT.



Photos: "Arch. Review."

DOORWAY TO HETWYN KOOPER'S HOUSE, MIDDELBURG.



fashions; though, by reason of its proximity to one landing-place—Flushing—and its distance from another—The Hook—it generally escapes the attention of the hurrying traveller. As elsewhere throughout Holland, canals intersect the town, and on the quays are houses whose fronts, individually considered, commend themselves, though it must be admitted that they are not pleasant as a whole, presenting somewhat the appearance of a row of dolls' houses; but this is due entirely to the devastating introduction of plate glass windows, with the concomitant disappearance of the old sash-bars, and, no less, to the mania for painting and furbishing which seems to possess every house-owner and dweller throughout the length and breadth of the land. Much has been written about the cleanliness of the Dutch, but in respect of the exteriors of their houses the virtue which has been set next to godliness has developed into a rampant vice. Never is a house given the chance of toning down, and so we are ever confronted with the sight of raw surfaces. For painters and paint-makers, it is to be hoped, Holland must be a Paradise, otherwise there is nothing to compensate for the pervading newness which everything has.

Apart, however, from this surface defect, there is many a composition to delight the eye, as in the house-front facing the Zuidsingel (see Plate VIII) and in Hetwyn Kooper's house, on the Zuidzijde Dam (see Plate IX). In both the treatment of a central feature embracing the doorway and window above will be noted, and, in the former, the no less characteristic crowning of the façade with a strong cornice supported by enriched



HOUSE ON GROENMARKT, MIDDELBURG.

brackets set against a plain panelled frieze. Commonly the inscription "Anno Domini" with the year is included in the frieze, and thus at Middelburg especially we may see what a considerable amount of house-building was proceeding during the first half of the eighteenth century. Hetwyn Kooper's house is dated 1723.

The variety in the design of the corbels supporting the main cornice of the Dutch houses is astonishing. For the most part floral forms are used, but lions' heads (like those shown on page 12) and other motifs are frequently seen; while in Amsterdam especially the carrying up of the main front as a narrow central feature, flanked by figures or ornament, is the customary treatment for most of the houses on the "grachts" or canal-ways. A typical example is shown on page 12, in which will be noticed also the beam by which hay and goods are hauled up to the loft.

At The Hague may be seen some especially noteworthy examples of dignified house-fronts. The fashionable residential quarter known as Lange Voorhout presents two long fronts of houses of stately character, set at different angles in conformity with the irregular rectangle on to which they face. It would be difficult indeed to find a more imposing residential centre than Lange Voorhout, ample in dimensions, and planted with magnificent trees. Three typical examples are here illustrated. The finest is the former town-house of John van Oldenbarneveldt, the powerful Grand Pensionary of Holland whose execution as an old man of seventy-two, in 1619, was such a blot on the reign of Prince Maurice, son of William the Silent. This house is now occupied as the Ministry of Finance and has suffered certain alterations—notably the loss of one wing—but it remains a splendid piece of fenestration and excellent brickwork, as will be seen from the photograph reproduced on page 11. The central feature here embraces three storeys, a favourite treatment which is adopted for most of these tall houses. The same treatment is observable in the



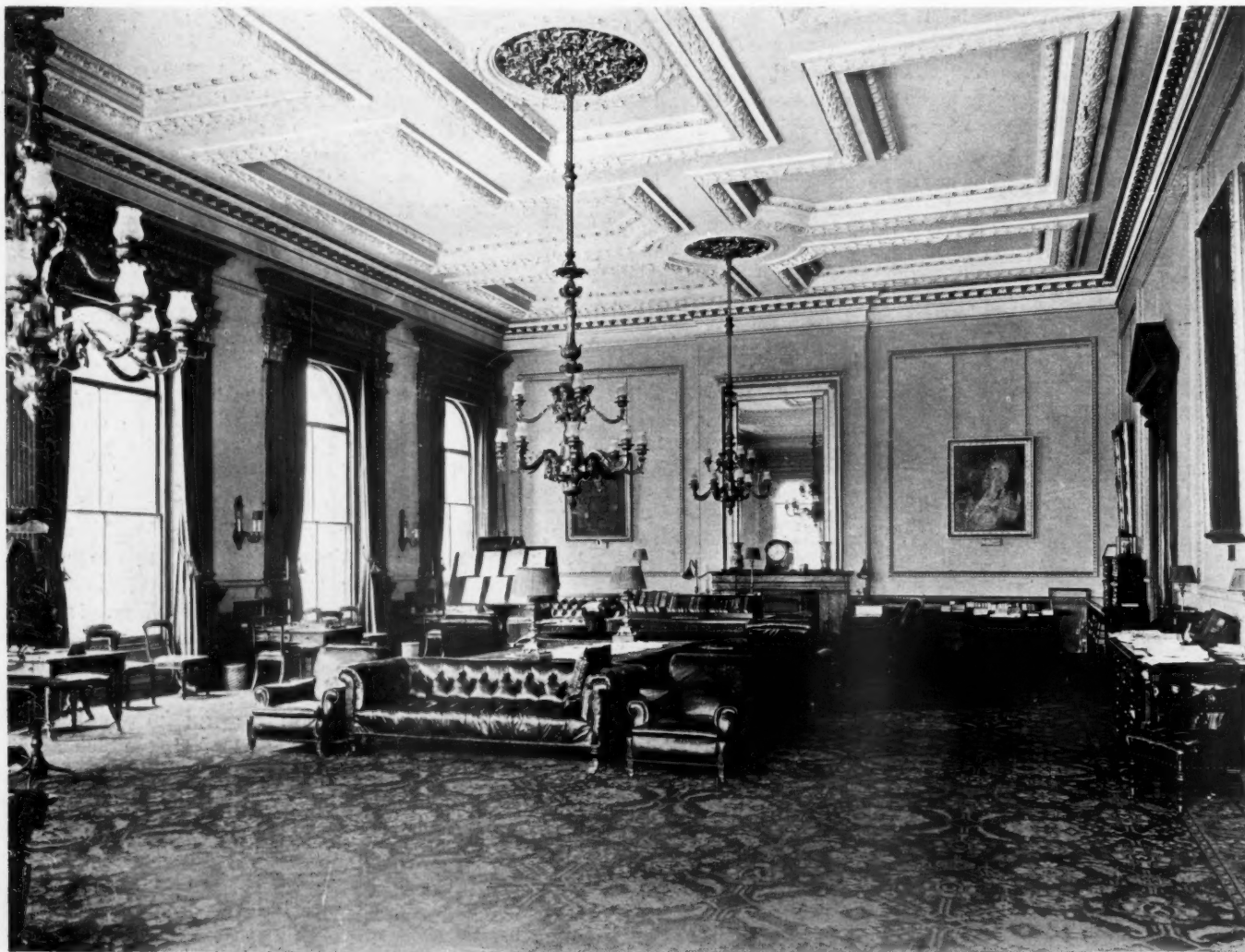
HOUSE IN JANSWEG, HAARLEM.

two other façades on Lange Voorhout which are illustrated on Plate VII, one of them apparently a recent rebuilding, but preserving the old model, and including, incidentally, a fanlight of that Rococo character which the Dutchmen carried with them to South Africa and their other colonies. The reference to Rococo at once raises a point on which a difference of opinion may occur. The architectural canons of yesterday would have been shocked at the bare suggestion that there was any worth in such swirling forms, disregarding of Hogarth's maxim that "curved is the line of beauty." But a great change of attitude is taking place, and it is now recognised that architectural virtue is not necessarily confined to straight borders wherein ornament may be disposed with respectable propriety. The taste of Holland in this matter came from the French, and though the Dutch craftsmen were lacking in the finesse which distinguished the riotous period of Louis XV, there is a certain element of robustness in the handling which gives interest to their work. The example from Dordrecht shown on Plate IX may be studied in this connection. Certainly there are iniquities in it, and modern alterations in the form of blinds and an ugly fanlight mar its appearance; yet it possesses an exuberant vitality which arrests the eye, and many a plain design that passes muster in professional circles has not half the interest of this one. That the Dutch craftsmen could, on occasion, achieve real excellence in rich embellishment is shown by the pediment of the house at the corner of the Tournooiveld at The Hague (see p. 12), a piece of ornament admirably filling the triangular space.

The bulk of the house-fronts are carried out in brick, free from all pilasters and columns, with roofs covered with sturdy pantiles; but occasionally a stuccoed example of Palladian character is found, like those in the Vlasmart and the Groenmarkt at Middelburg, illustrated on the preceding page and on Plate VIII: the latter, in the process of rendering it adaptable to the purposes of a municipal office, has suffered to no little extent, the old sash-bars having all disappeared and a solitary balcony grille alone remaining to remind us of what must have been originally quite an elegant feature of the façade.

But though the seventeenth and eighteenth centuries offer such good models for house-fronts in Holland, the example unfortunately is not appreciated as it should be by the modern builder, and, as a result, the most garish tasteless fronts affront the eye in many a street, often, as in the Haarlem example illustrated on the preceding page, standing cheek by jowl with the good old work.

These town-houses of Holland, I think it will be admitted, embody a very sane attitude coupled with considerable good taste. Their quiet fronts point to a period when ostentation was not countenanced, and though in character they differ from the Dutch country-houses, similar names might appropriately have been set over their portals—"Lust en Rust" (Pleasure and Repose) or "Wel Tevreden" (Well Content) being eminently expressive of the spirit they embody and the impression they convey.



THE CARLTON CLUB: MORNING-ROOM.

LONDON CLUBS.—X. THE CARLTON CLUB.

By STANLEY C. RAMSEY.

With Photographs specially taken for "The Architectural Review," including Plates X and XI.

THE Carlton is more than a club—it is an institution! For the politician in the ranks of the great Conservative party to be a member of the Carlton is an eagerly coveted honour almost equal to, and often a necessary preliminary to, a seat in the Cabinet. It is essentially a political rendezvous where members can, and do, freely discuss questions of current politics, and the rule by which none but members are allowed to pass beyond the entrance hall is consequently most jealously guarded, thus giving it the reputation of being the most exclusive of all London's exclusive clubs. Thus is engendered a sense of impressiveness, in keeping with a world of birth and broad acres, social prestige, and wealth, and this quality of impressiveness is curiously reflected in the architecture of the building, both externally and internally. Built in the Italian manner favoured in the 'fifties of last century, at a time not usually considered to be altogether favourable to the finest expression of the Arts, it is nevertheless an exposition of a very complete and definite idea, and, as such, merits attention.

In the article on the Conservative Club I referred at some length to the work of Sydney Smirke, the author of the building which forms the subject of this article; and though there is

little which I wish to add to my former criticism, it may be of interest to make a few comparisons between the Carlton and its immediate neighbour, the Reform. Both are due to direct Italian influence; but whereas Barry sought inspiration from the Farnese Palace at Rome, Smirke took as his model Sansovino's famous Library at Venice, and it is their different choice of motifs that explains much that is of peculiar significance when comparing the two buildings. The work of San Gallo at the Farnese is, together with that of Peruzzi, much more akin to the Greek than that of Sansovino and Palladio, which is essentially Roman in spirit. The transition from the Greek tradition of the elder Smirke and his contemporaries to the Italian of Barry is natural and quite comprehensible; there are many similar qualities which are inherent in both styles of building; there is the same breadth and simplicity of treatment, together with the same careful consideration of detail. The change from the "Italian" of 1836 to that of 1850 is really much greater and more violent, when the spirit rather than the concrete expression of the design is considered. The quality of reticence then gave way to that of display, and it is not surprising to find that the sculptor-architect Sansovino, with



WRITING-ROOM.



THE LIBRERIA VECCHIA AT VENICE, BY SANSOVINO.

his love of magnificence and ornate decoration, was followed in preference to the less showy but far more capable men who served as tutors to Barry.

In the design of the Carlton we see manifested very plainly that love of effect which was to prove so fatal to Classic art in this country, and to the disintegrating influence of which we must ascribe its defeat by the far more sincere though perhaps fanatical disciples of the revived Gothic.

The late Italian, as exemplified in much of the domestic work in the north-west and south-west districts—and indeed more or less in all parts—of the London of this time, is marked by a peculiar falseness of idea and dreariness of expression, and it carried within itself the seeds of incipient decay. We are all familiar with the monotonous rows of ugly houses in which the only effort discernible is in the direction of size and uniformity. In these stucco has been used unintelligently to represent stone, windows are made forbidding by heavy cornices, and entablatures of enormous girth run rampant: while the amount of cast iron wasted in railings of monstrous appearance must have made the fortune of many an undeserving ironfounder. Finally, we are confronted with the spectacle of comparatively small houses with Doric porticoes so large in scale as to suggest that the architect first designed his portico and then added the dwelling. It was this dull and soulless emotionalism directed towards a merely imposing effect, and devoid of all the finer aspects of human endeavour, that brought what was then called Classic art into disrepute, though the real spirit of Classic was entirely absent, and in point of badness there is little to choose between the sensationalism of the heavy-handed "Italians" and the theatricalness of the adventurous "Goths"—both alike having contributed to the false taste of the age. Yet, even in the worst periods there have always been some buildings which, though characteristic of the period that brought them into being, are worthy of a more respectful attention than one is inclined to give to the undistinguished mass of their more commonplace contemporaries. Such a building is the Carlton Club, which, though built at an unfortunate period in the history of Art, has a great deal about it that distinguishes it from the merely vulgar and superficial.

Originally founded by the Duke of Wellington and a few of his most intimate

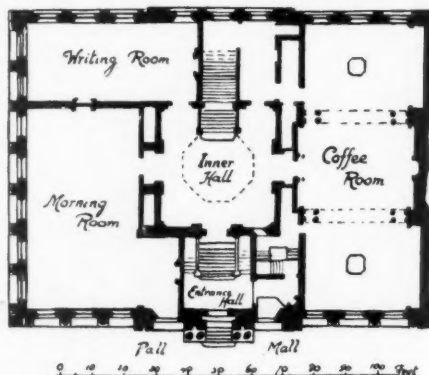
political friends, the Club was first established in Charles Street, St. James's, in 1831. In the following year it removed to larger premises at Lord Kensington's House in Carlton Gardens—from which, presumably, it takes its name. In 1835 Sir Robert Smirke, brother of Sydney Smirke, was commissioned to design a new club-house, which was erected in Pall Mall in 1836. The membership increased so rapidly that in 1846 a large addition was made by Sydney Smirke, who, in 1854, rebuilt the whole house as it exists to-day. As already observed, in his designs for the exterior Smirke took as his model Sansovino's Library at Venice.

In a detailed comparison of the two buildings it must be admitted that Smirke's work is in every way very inferior to Sansovino's; it was a case of a lazy adaptation rather than an assimilation. A similar comparison between the Reform Club and the Farnese Palace, its Italian prototype, does not lead one to the same harsh conclusion, Barry's building being a complete realisation of an idea inspired by San Gallo's example in Rome, but worked out with the consummate skill and individual genius of an artist.

The Libreria Vecchia owes much of its undoubtedly fine effect to the rhythm of its arched colonnade, which continues in an unbroken sweep from one end of the façade to the other. The Pall Mall front of the Carlton Club, comprising nine bays, the detail of which closely follows that of the Library, is interrupted on the first floor by the four pairs of coupled Ionic columns which intervene between the three middle bays, and on the ground floor by the coupled Doric columns, which further project on either side of the central bay to form the entrance portico.

This division of nine bays into a series of threes is in itself productive of a commonplace appearance, and when we proceed to compare the detail of the Ionic capitals, and the introduction into the Carlton front of the highly-polished columns and pilasters of red Aberdeen granite, we realise how immeasurably superior in every way Sansovino's building is. The only thing upon which Smirke is to be congratulated is the omission of the figures above the balustrade. These figures form a fine termination to Sansovino's front, but they would have looked ludicrously out of place as a skyline to the diminished front of the Carlton, though it must have been a great temptation to Smirke to use them. Again, the impressiveness of the Venetian building owes much to the fact of the arcade being open, and not glazed, as in the case of the Carlton. All of which goes to show that it is impossible to borrow casually a design, though good in itself, and to apply it as a whole to a building which presents quite a different problem.

The plan of the Club is a great advance on the plan adopted by the same architect for the Conservative Club. Entering from the Pall Mall front one passes through a vestibule, up a short flight of steps, into a large square hall, which extends through the two storeys and has an octagonal opening with balustrade around at first-floor level. The grand staircase leads up from this inner hall, facing and on the same axis as the entrance door, and is approached under a semi-circular arch, the central one of a series of three, the two on either side being filled in with doors.



GROUND-FLOOR PLAN.

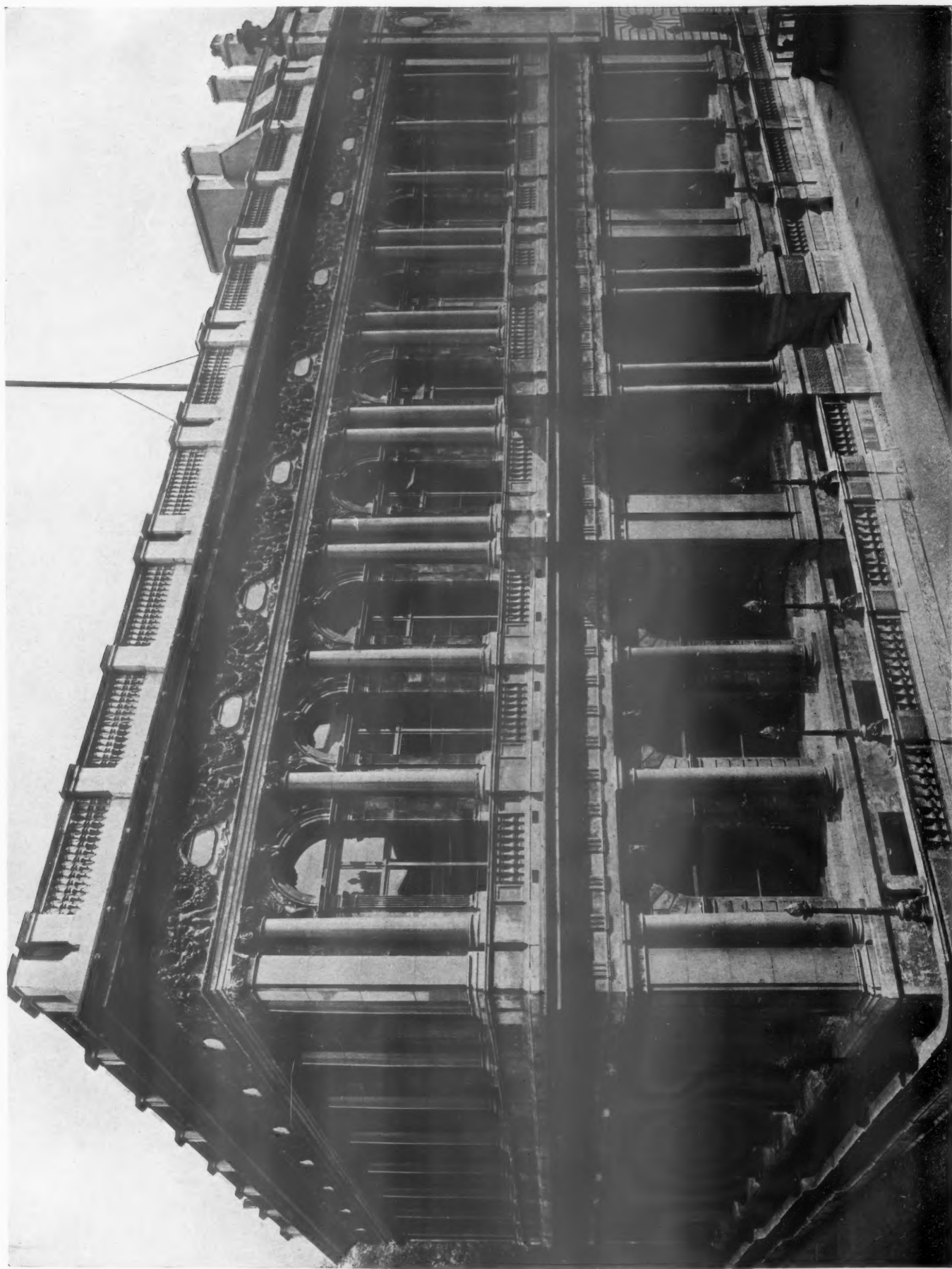


Plate X. July 1914.

THE CARLTON CLUB, PALL MALL, LONDON.
Sydney Smirke, Architect.

Photo: "Arch. Review."

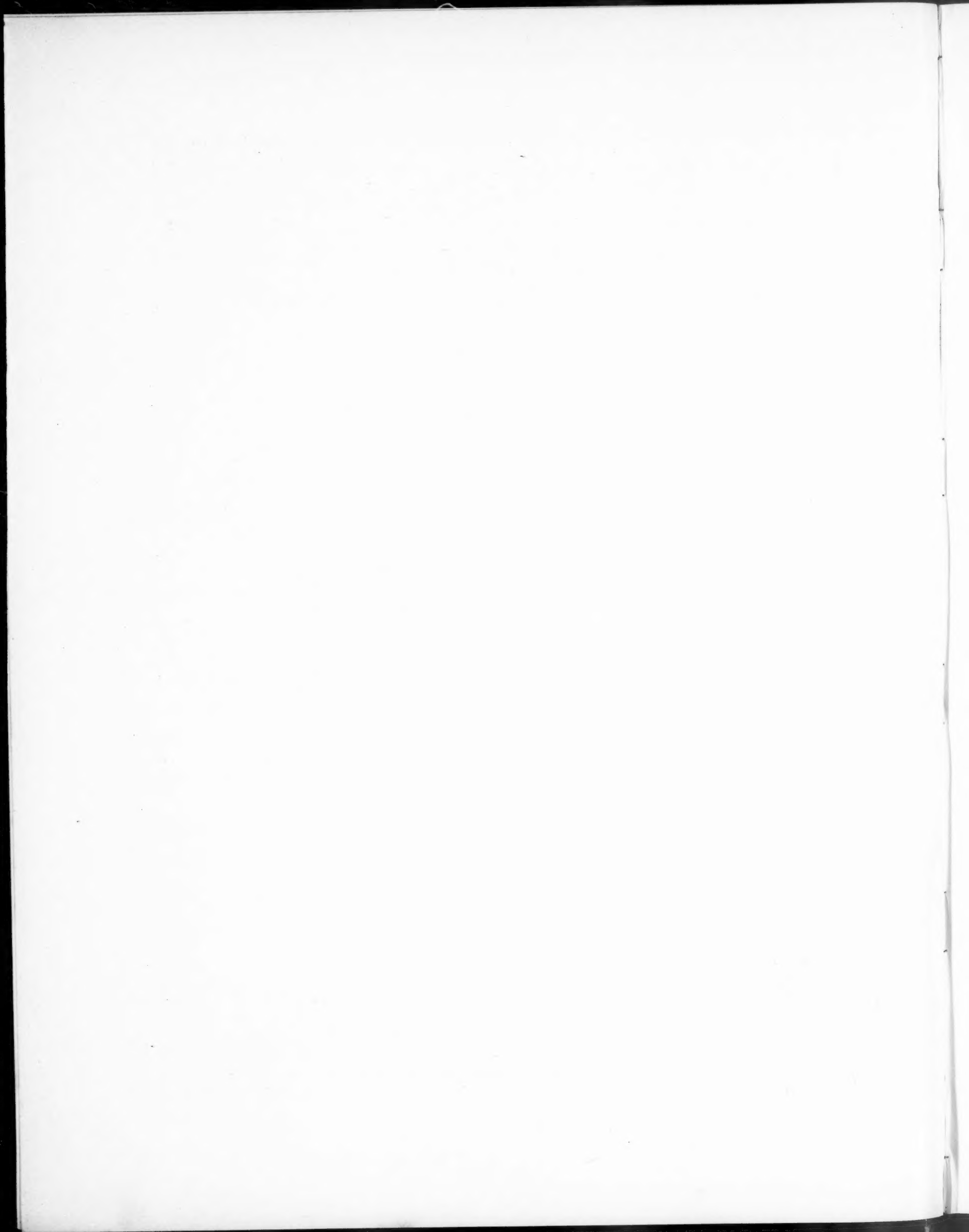




Plate XI. July 1914.

THE CARLTON CLUB, LONDON: COFFEE-ROOM.
Sydney Smirke, Architect.

Photo: "Arch. Review"

UOLM

On the left-hand side of the hall is the morning-room, a spacious and dignified apartment with five windows to the side street leading to Carlton House Terrace, and four overlooking Pall Mall. The walls are of a pleasant green colour, and the floor is covered by a fine carpet in which red predominates, while the oak surrounds to the windows, comprising Corinthian pilasters with entablatures having ornamental relief in gilt, form a striking contrast to the general design. The mantelpieces, with mirrors over, are quite different in style from the rest of the room, and more suggestive of the "Greek" of the elder Smirke than the "Italian" of the younger. The ceiling, heavily moulded and enriched with garlands, is of rather a commonplace character, and does not call for any particular notice.

The writing-room, opening off one corner of the inner hall, is a delightful apartment; its cream-coloured plaster-work, oak window surrounds, and red hangings constituting a very mellow combination; it is a room that forms a welcome retreat from the rather too impressive appearance of the rest of the building.

On the right-hand side of the entrance hall is the magnificent coffee-room, probably the finest interior that Sydney Smirke ever designed. This is no less than 90 ft. in length, with a width of 36 ft., divided into three bays by coupled Corinthian columns and pilasters having shafts of green



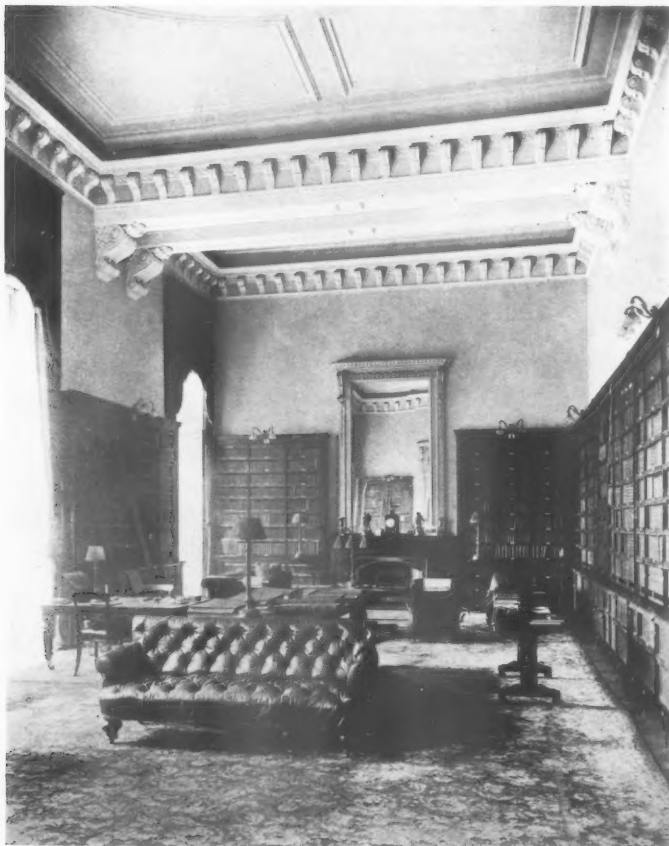
SMOKING-ROOM AND LARGE LIBRARY.

marble. The ceilings to the two end bays are flat with heavy enrichments, the ceiling to the central bay being coved, and having cartouches in each corner, these, like the capitals to the columns and the frieze that extends around the bays, being gilt. The room is lighted by three windows at either end. Facing the entrance doorway (which is surmounted by a clock) is a fine marble mantelpiece, which was put there as part of the alterations commenced about a year ago. Until recently, it may be noted, the interior decoration of the Club was of rather a depressing character; but the matter has now been taken in hand, and the rooms are gradually being redecorated in accordance with the ideas of the Committee.

On the first floor, immediately over the morning-room, is the smoking-room and large library. Here a hipped roof comes unexpectedly, though not unpleasantly—a rather curious Gothic feature in a building based entirely on Renaissance work. Of far less merit is the decorative woodwork of the room, which, though displaying some good carving in oak, is very feeble in general design, while the huge brass fittings, originally used for oil lamps, and now adapted to electric light, belong to the worst period of Victorianism. Far superior in character is the adjoining small library, lined with mahogany bookcases, and having an air of quiet refinement about it which is very pleasing.

A prominent feature of the interior of the Club is the series of portraits of past and present leaders of the Conservative party. These are disposed throughout the various rooms, the principal portraits being in the coffee-room and the morning-room. A copy of Millais' "Disraeli" hangs over the coffee-room mantelpiece, with Sir Robert Peel and Lord Castlereagh on either side, and in this room also is Sargent's portrait of Mr. Balfour, as well as a chair known as "Lord Beaconsfield's Chair."

Altogether the Club is redolent of the best traditions of Conservatism, and if its architectural design gives occasion for unfavourable criticism in some respects, the building as a whole conveys an impression of dignity in keeping with the purposes to which it is devoted.



SMALL LIBRARY.

THE USHER HALL, EDINBURGH.

With Plates XII, XIII, and XIV.

IN view of the years of controversy that centred round the project for a large hall devoted to concerts and other similar entertainments, to be erected with funds generously provided by the late Mr. Andrew Usher, it is matter for congratulation that the building which has now been completed is worthy of a city so rich in dignified architecture as Edinburgh. It is seventeen years since Mr. Usher intimated his desire to present the sum of £100,000 for the purpose indicated. The gift was at once accepted by the Lord Provost, Magistrates, and Town Council of Edinburgh, but a long dispute ensued as to the site on which the building should be erected, site after site being agreed upon only to be abandoned. Before a final settlement was arrived at Mr. Usher died, and so never saw the work brought to fruition. The site eventually chosen was that occupied chiefly by the Lothian Road School. This site has its main frontages to Cambridge Street and Grindlay Street. Competitive designs were invited for the building, and, out of 133 submitted, the design of Messrs. Stockdale Harrison & Sons and Howard H. Thomson, of Leicester, was awarded the first premium of £250. The building as executed follows the main lines of the competition design, but there are certain important alterations, among them being the abolition of the lantern on top of the dome. As will be seen from the plans on page 20, the hall is of horse-shoe form, the exterior having its three main entrances marked by large doorways, above which, and set back from the face, rises the wall of the auditorium;

the whole being crowned by a saucer dome having a large plain corona. The building gains considerably in value by reason of this frank expression, and the form of the dome (which is of steel-frame construction, boarded, and covered with copper) is such that it presents a very elegant outline. A point of criticism may be raised in regard to the main doorways. Each of these is set within an arched opening which has rather the appearance of being pinched in between the twin columns that flank it. One feels that it would have been an improvement to have brought heavy piers down on either side, and to have marked the springing of the arch. The sculpture groups above are very appropriately set, and some of them reach a high level of achievement. Over the central entrance in Cambridge Street are two groups by Mr. W. Birnie Rhind, R.S.A., the one bearing the Royal Arms, the other the City Arms. Over the corner entrances are some fine figures by Mr. Crosland McClure, representing respectively "Municipal Beneficence," "The Soul of Music," "The Music of the Sea," and "The Music of the Woods"; the keystones of the entrance archways having large lions' heads carved by Mr. Hubert Paton. Above the colonnade on the Grindlay Street front are two colossal figures by Mr. H. S. Gamley, A.R.S.A., representing "Musical Inspiration" and "Achievement."

As a piece of modern masonry the exterior walling, of cream-coloured sandstone from Darney, Northumberland, calls for notice, while the introduction within the building of



DETAIL OF FAÇADE TO GRINDLAY STREET.

Photo: Francis Caird Inglis.

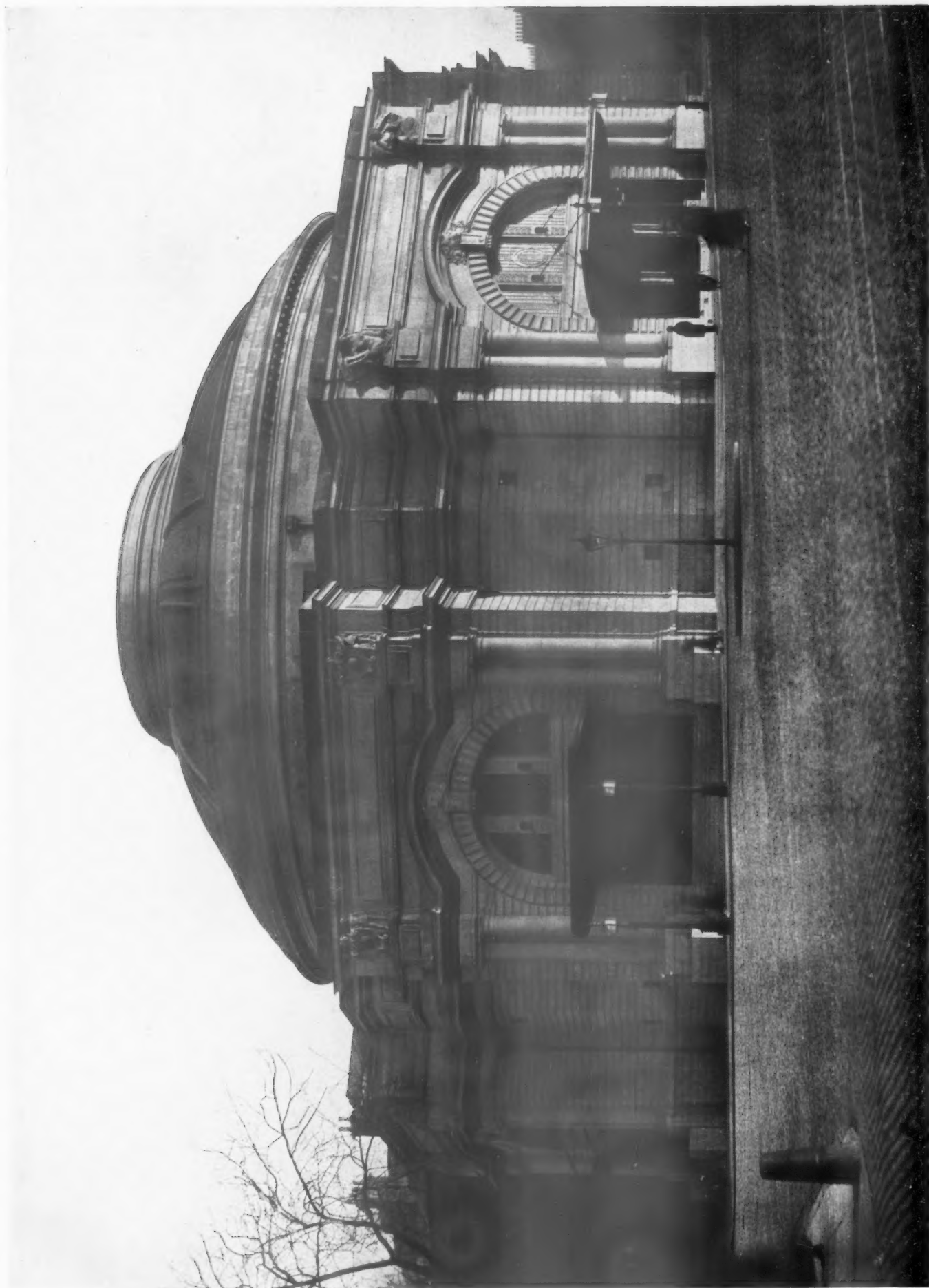
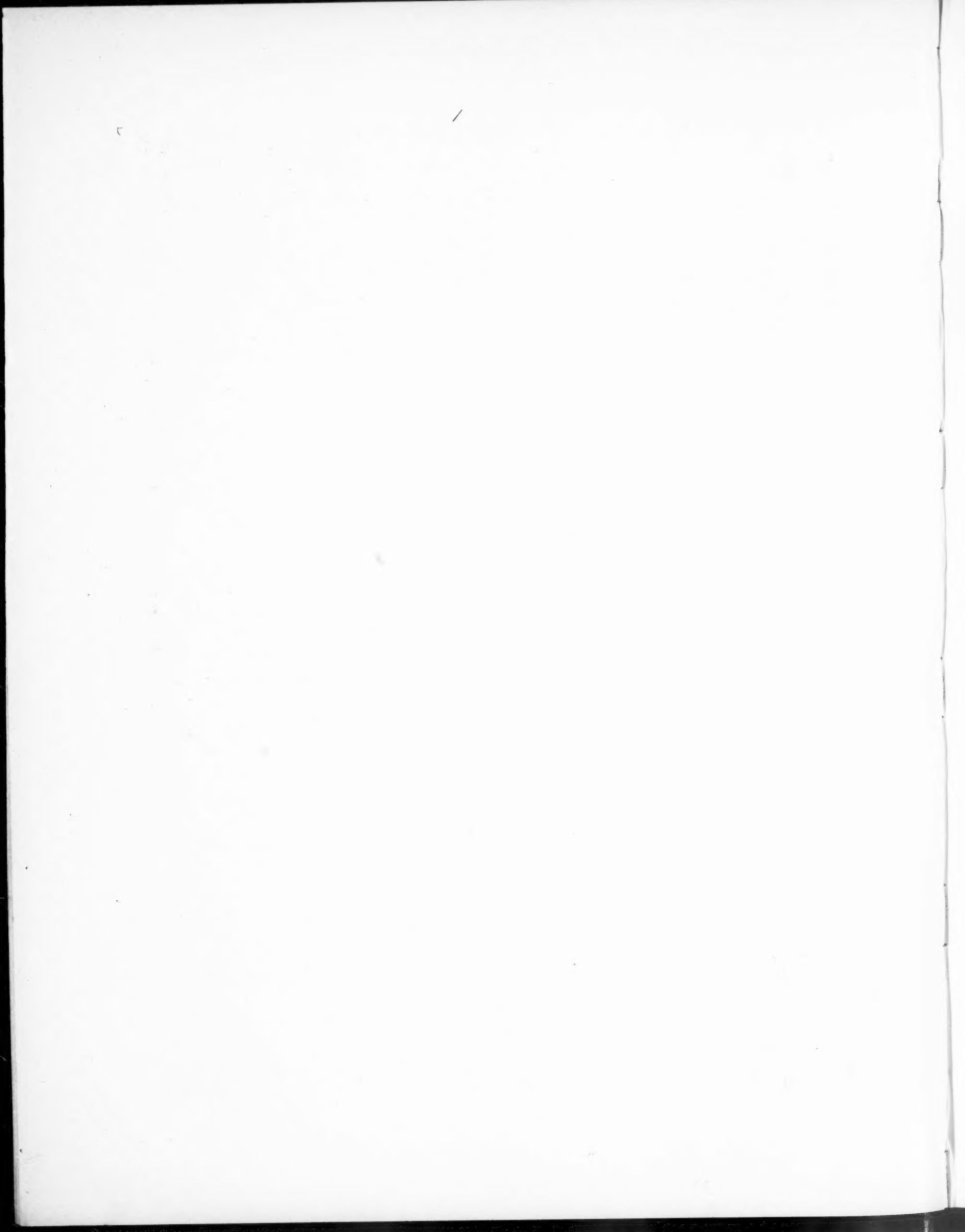


Plate XII. July 1914.

THE USHER HALL, EDINBURGH.
Stockdale Harrison & Sons and Howard H. Thomson, Joint Architects.

Photo: Francis Caird Inglis.



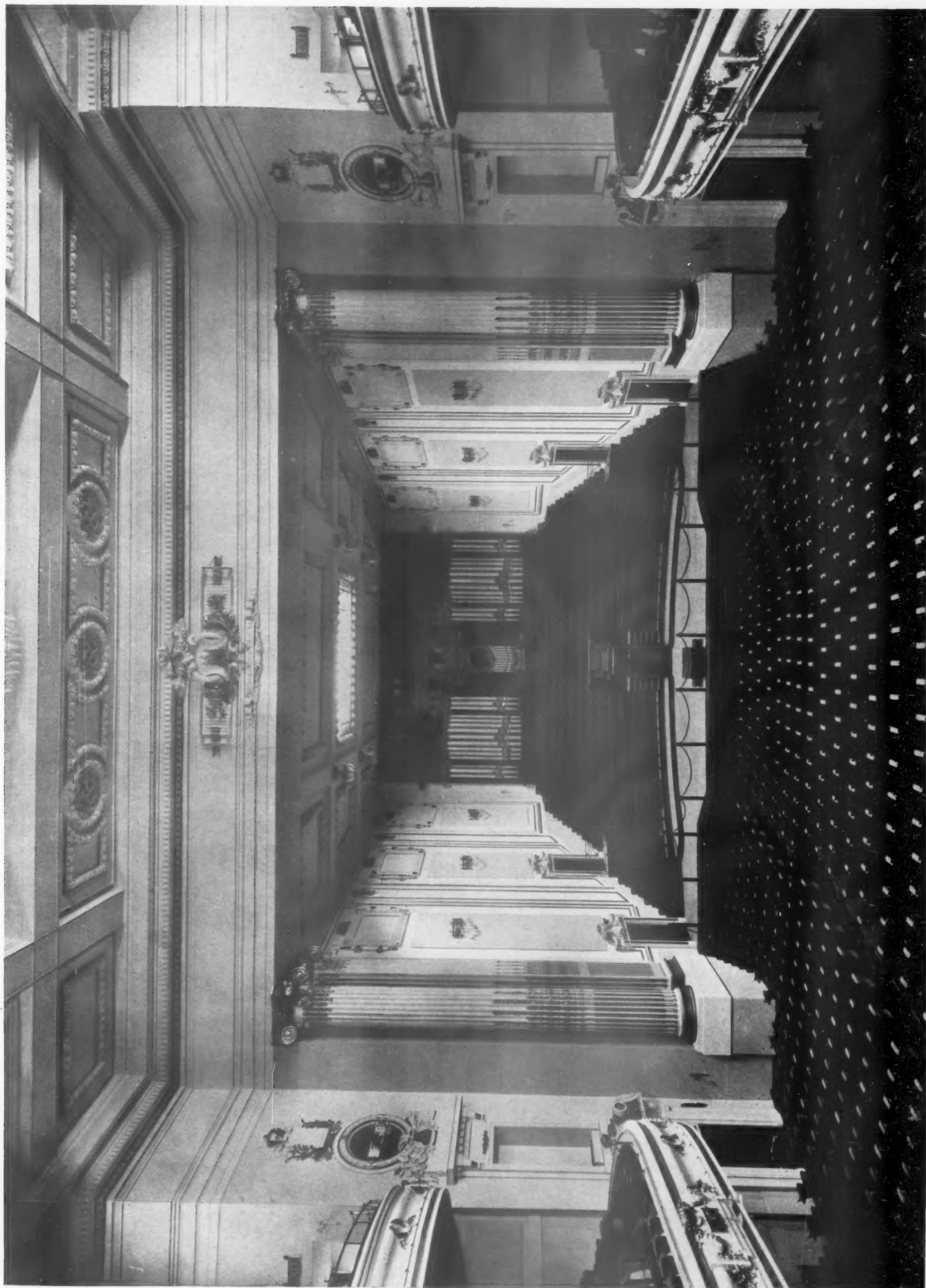
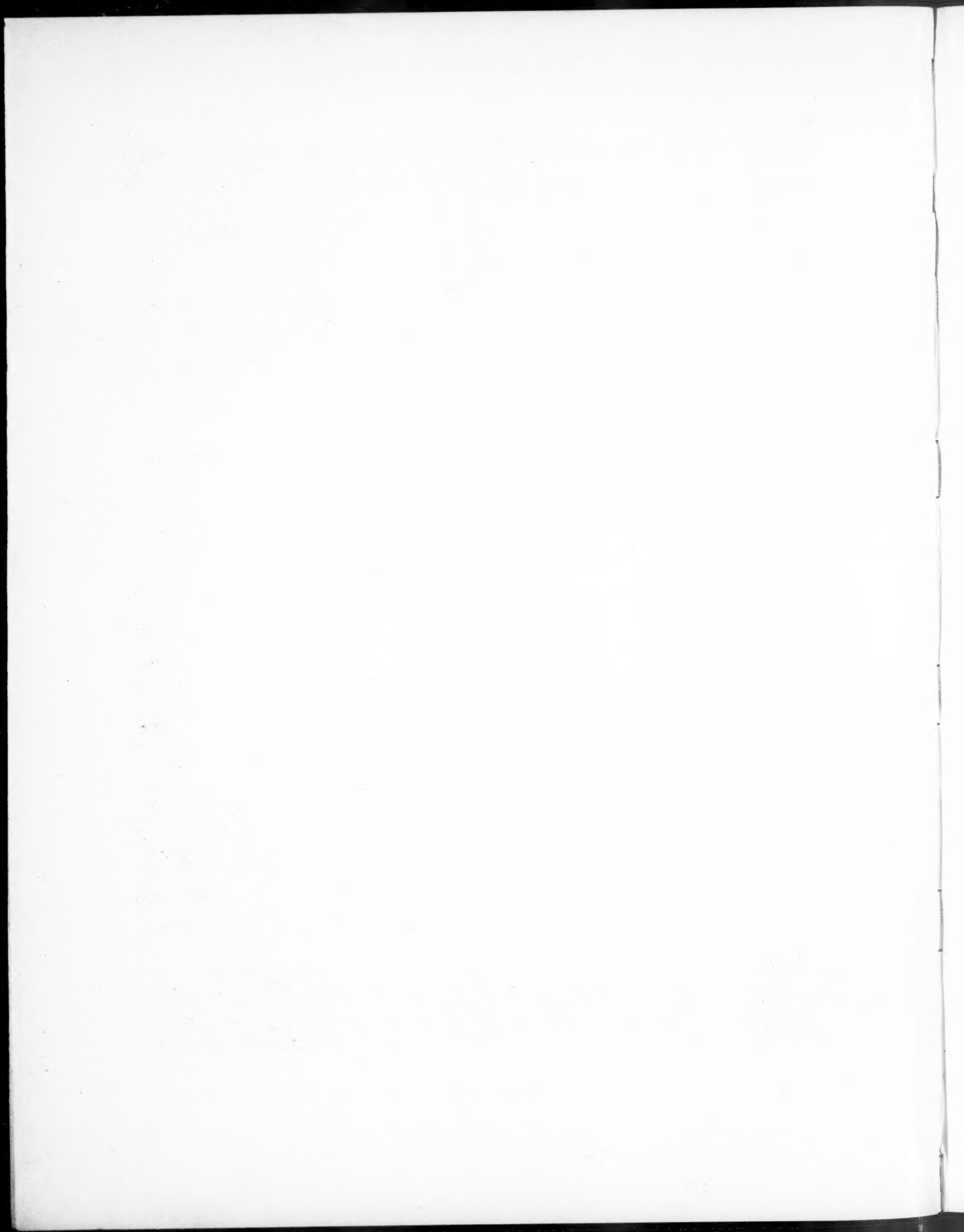


Plate XIII. July 1914.

THE USHER HALL, EDINBURGH.
Stockdale Harrison & Sons and Howard H. Thomson, Joint Architects.

Photo · Francis Caird Inglis



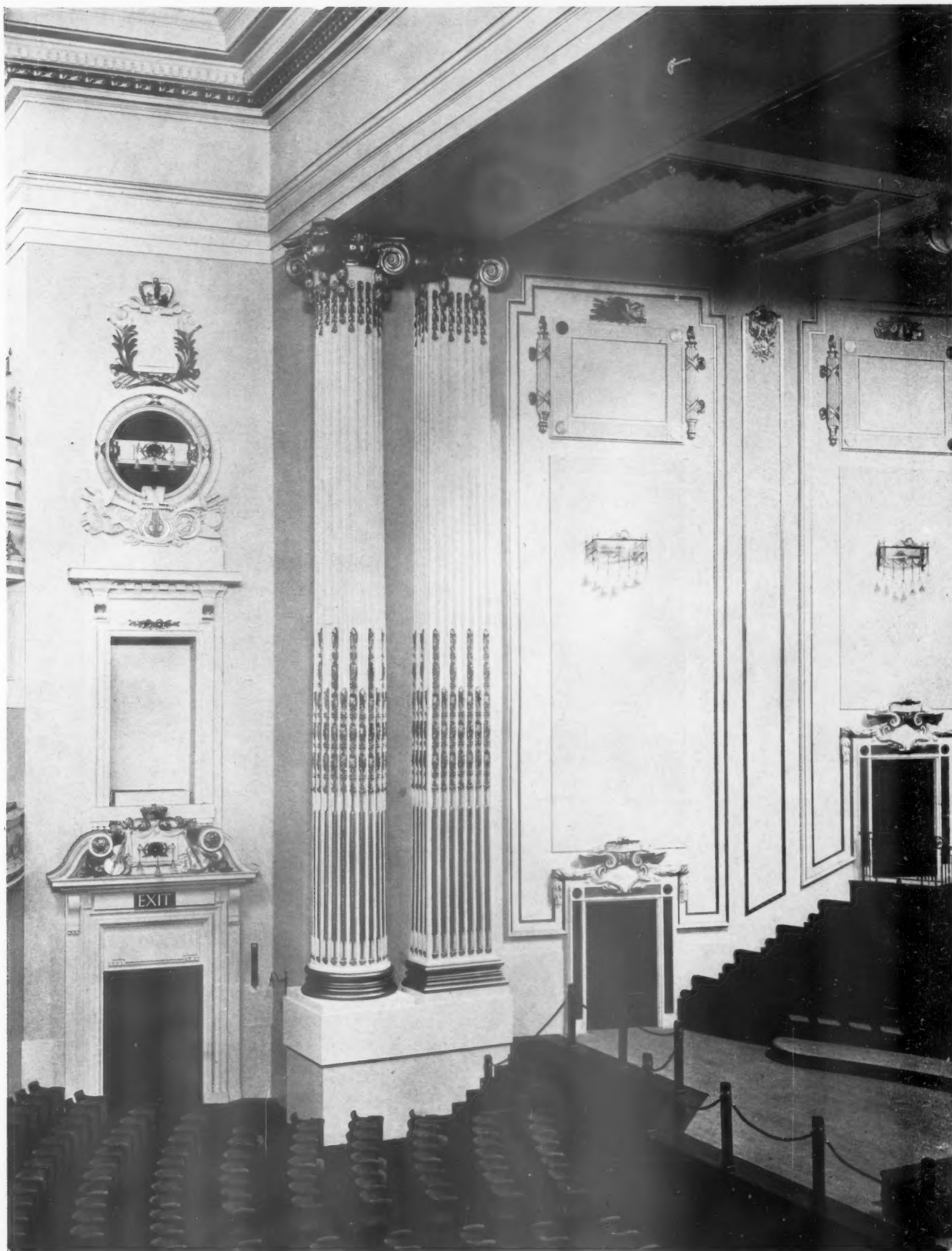
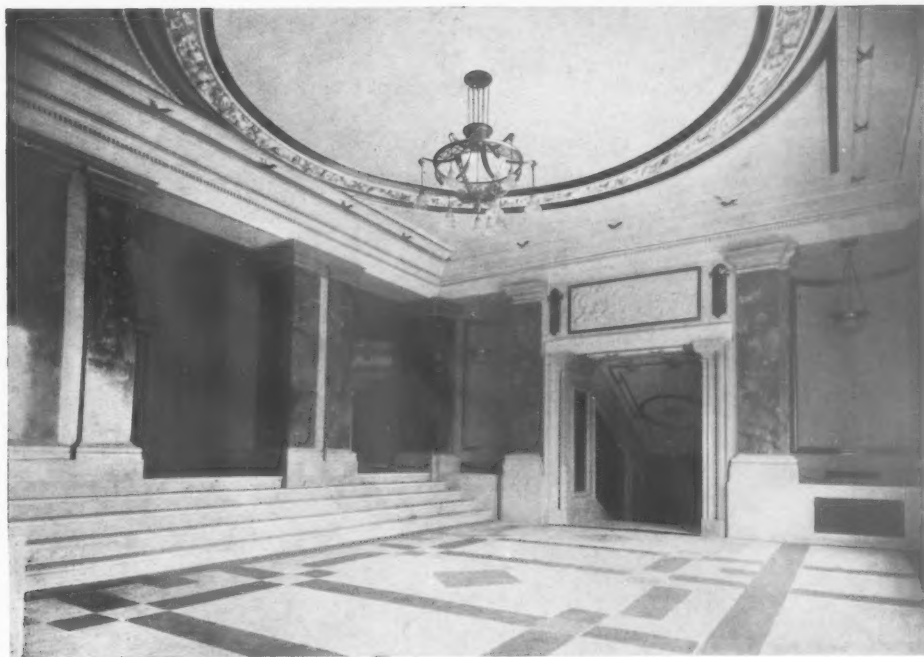


Plate XIV. July 1914.

THE USHER HALL, EDINBURGH: DETAIL OF PROSCENIUM.
 Stockdale Harrison & Sons and Howard H. Thomson, Joint Architects.

Photo: Francis Caird Inglis.





CRUSH HALL.

Photo: Francis Caird Inglis.

modern methods of construction has enabled the architects to meet the requirement for ample seating accommodation for a large number of persons, and at the same time to secure a result which is satisfactory from the architectural point of view.

Each of the main entrances leads into a crush hall having piers and pilasters of Siena marble, a marble floor, and a circular band of enrichment on the ceiling. A short flight of steps gives access to the corridor that extends completely around the auditorium, and stairs lead up to the two tiers—a grand circle and an upper circle or gallery, these being cantilevered out in reinforced concrete and being entirely free from obstructions.

The building being intended expressly for the hearing of good music, great attention had to be devoted to the acoustics. To this end the hall was given a flat ceiling, which is treated with broad deep ribs. In the large central panel is a glazed dome which, with the clerestory windows, provides abundant daylight and forms a very pleasant feature of the interior. From the eye of the dome a fifty-light electrolier is suspended, the space around being treated with elaborate plasterwork pierced to provide openings through which fresh air can be forced, the extraction being effected through the area walls and under the seats in the grand circle and gallery. The whole system of heating and ventilation is automatic, the low-pressure steam being cut off when the temperature rises to the required degree, and being brought into play again when the temperature falls below the desired level.

Behind the proscenium special provision has been made for a large orchestra and chorus, raised tier above tier and having as background a fine organ set in an elaborate case. It may be mentioned that the orchestra flooring and tiers are carried out in non-flammable wood, the

object being to make this part of the building more or less a sounding-board. The height of the auditorium is approximately 60 ft., with a greatest width of 117 ft.

The conditions of the competition required seating accommodation to be provided for 3,000 people in the auditorium with 500 more in the orchestra, but it was found that this did not allow the greatest amount of convenience for the public, and accordingly the total accommodation was somewhat reduced. The actual seating accommodation provided is as follows:—Area, 1,192; grand tier, 428; upper tier, 813; orchestra, 349; platform, 120; making a total of 2,902. The cost of the building and site is stated to be as follows:—Site, £36,000; building and furnishing, £94,000; organ and case, £4,000; total, £134,000. This, it will be noted, is somewhat in excess of Mr. Usher's bequest of £100,000; but, during the seventeen years which have elapsed since the gift was made, interest

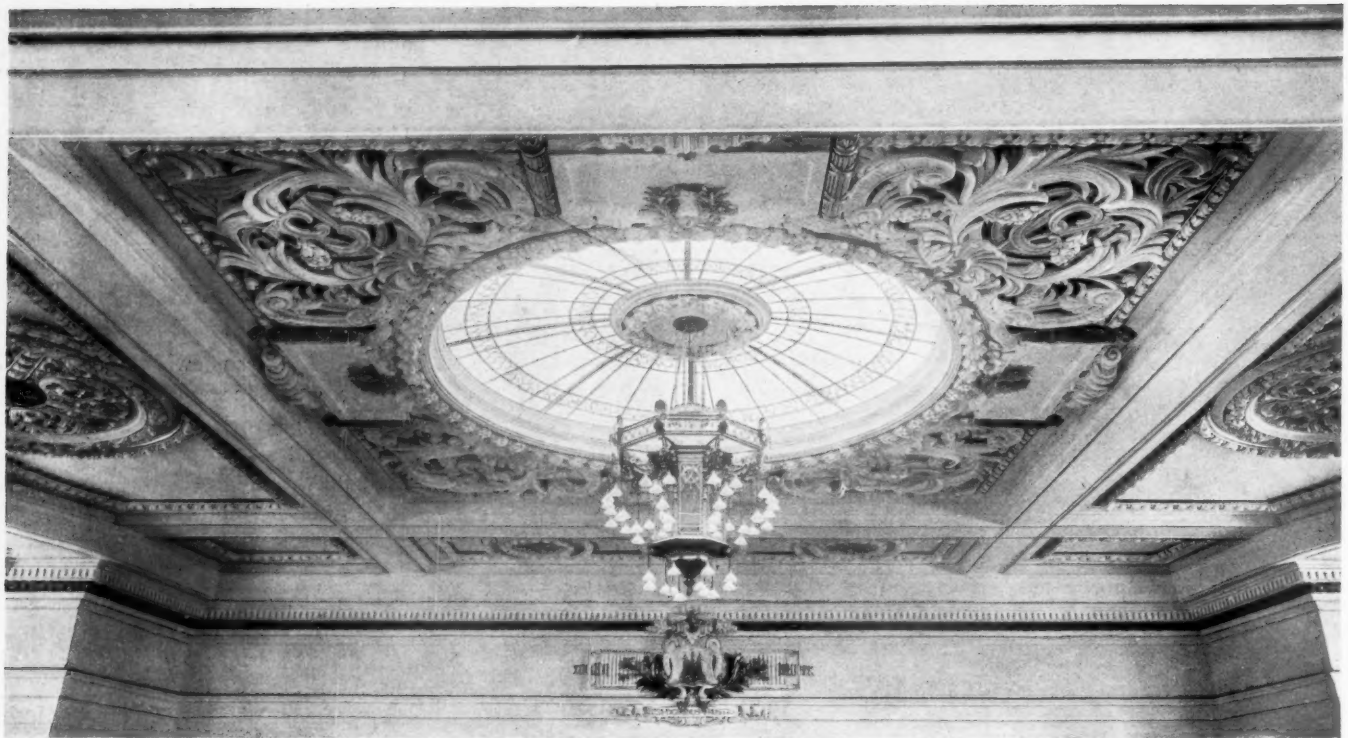
has accumulated on the capital, and it is expected that there will be sufficient funds available to pay for the entire cost of the Usher Hall without any expense to the citizens of Edinburgh.

The general contractors for the building were Messrs. Neil McLeod & Sons, of Edinburgh. The reinforced concrete construction was designed by Messrs. F. A. Macdonald & Partners, of Glasgow, in association with the architects, and the close co-operation has materially helped in the elucidation of many complex structural problems: the reinforced work was carried out by Messrs. The General Fireproof Construction Co., of Glasgow. The steel framework of the dome—the exterior of which is elliptical in cross-section, being 80 ft. radius for the centre portion and 20 ft. radius at the haunch—was designed



VIEW OF AUDITORIUM FROM ORCHESTRA.

Photo: Francis Caird Inglis.

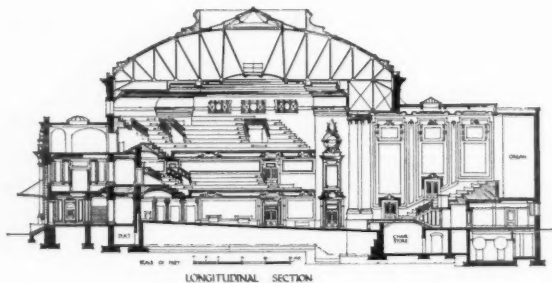


DETAIL OF AUDITORIUM CEILING.

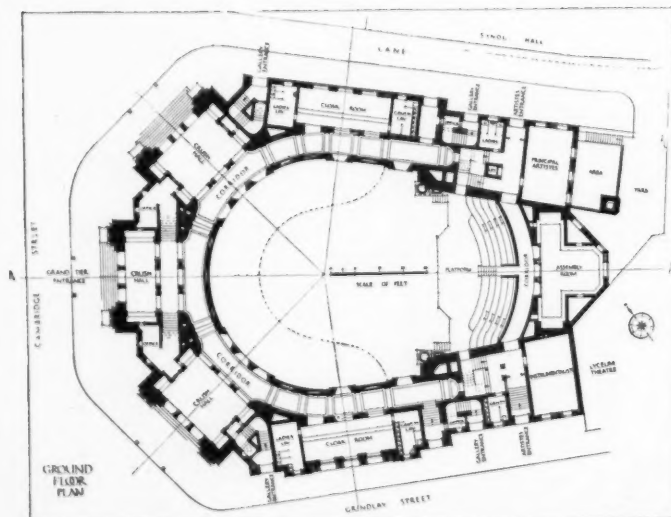
Photo: Francis Caird Inglis.

and executed by Messrs. Redpath, Brown & Co., Ltd., of London. The plumbing and sanitary work was carried out by Messrs. Morrison & Sons, of Edinburgh, and the plasterwork by Mr. Alexander Hunter, of Edinburgh (modelling by Mr. Thomas Beattie). Sanitary fittings were supplied by Messrs. Doulton & Co., of London; steel windows, sashes, and lantern lights by Messrs. Henry Hope & Sons, of Birmingham; large rain-water heads, gutters, and pipes by Messrs. W. Macfarlane & Co., of Glasgow; bronze entrance doorways (designed by the architects) by The Bromsgrove Guild, of Bromsgrove; and electric-light fittings by Messrs. Singer & Sons, of Frome, and Mr. Charles Henshaw, of Edinburgh. The organ was built by Messrs. Norman & Beard, of Norwich, the

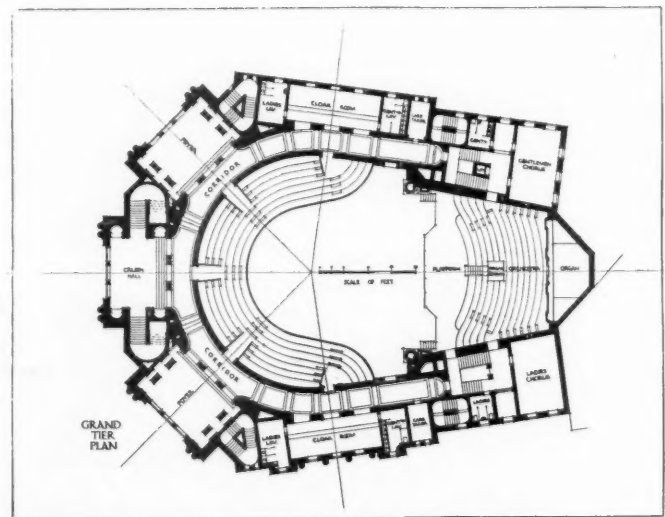
case, in Spanish mahogany, having been made by Mr. Adam Currie, of Edinburgh, who also was responsible for the general carpenter, joiner, and hardwood finishings, orchestra seating, etc. Lifts were installed by Messrs. Waygood & Co., Ltd., of London. The bulk of the seating (including tub chairs and mahogany chairs) was supplied by Messrs. Beck & Windibank, Ltd., of Birmingham, and the remainder by Messrs. Wylie & Lochhead, Ltd., of Glasgow. Expanded Metal (supplied by The Expanded Metal Co., Ltd.) was used for plasterwork in ceilings, circle fronts, and other parts of the building. Limmer asphalt was laid (by Mr. Adam Loch, of Leith) on the flat roof all round the building, and on cornices, beams, and other parts.



LONGITUDINAL SECTION



GROUND FLOOR PLAN



GRAND TIER PLAN

THE USHER HALL, EDINBURGH.

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"*Early Renaissance Architecture in England.*" By J. Alfred Gotch, F.S.A. 2nd Edition, Revised. London: B. T. Batsford, 94 High Holborn. 9 in. by 6 in. 300 pages, and more than 300 illustrations. Price 15s. net.

NONCONFORMIST CHURCHES.

So little has been written on the subject of Nonconformist Church architecture that this small volume by Mr. Ronald P. Jones is very welcome. It is a well-written essay on the subject, illustrated by a representative series of photographs, among which the Georgian examples—delightfully simple exteriors in brickwork—are especially noteworthy. The volume is divided into five chapters, dealing respectively with style, the eighteenth century, the Greek Revival, the Gothic Revival, and the modern church; as regards which last it would seem that no better plan could be adopted than one having a wide nave with shallow chancel, and a choir gallery and organ at the west end.

"*Nonconformist Church Architecture.*" By Ronald P. Jones, M.A. London: The Lindsey Press, 5 Essex Street, Strand. 7½ in. by 5 in. 60 pages. Price 1s. 6d. net.

THE WORKS OF MAN.

SINCE this work originally appeared the author has, by his articles in the *Morning Post*, drawn upon himself a fierce fire of criticism, and possibly the interest aroused in the consideration of architecture as embodying national characteristics has given occasion for the issue of this new edition. In any case it is most welcome, for whether we agree with Mr. March Phillipps's views or not, he is a most entertaining writer, and in "The Works of Man" he gives us a fine study of the building art of all ages. It is a delightful volume, full of imaginative thought and scholarly criticism.

"*The Works of Man.*" By Lisle March Phillipps. 2nd Edition. London: Duckworth & Co., Henrietta Street, Covent Garden. 8 in. by 5½ in. 350 pages. Price 7s. 6d. net.

THE A.A. SKETCH BOOK.

THERE are some exceptionally interesting drawings, more particularly of Classic examples, in this new series of the "Architectural Association Sketch Book." Sir John Vanbrugh's mighty pile of Blenheim Palace is represented by some splendid drawings by Mr. H. C. Mason; Mr. Alan Binning contributes some very interesting drawings of the Pont du Gard, the Amphitheatre, and the Nymphæum at Nîmes, and of the Uffizi colonnade at Naples; and Mr. A. Bryett some drawings of St. Martin's-in-the-Fields. The Church of St. Vedast also finds adequate representation, these drawings

being of especial worth in view of the impending demolition of the church to make way for the new St. Paul's Bridge. Sir Charles Barry's Art Gallery and Francis Goodwin's Old Town Hall at Manchester are other classical subjects admirably rendered, while among Gothic work may be noted a very complete set of drawings of St. Mary's Church, Finedon, Northants, by Mr. H. S. Stephens.

"*Architectural Association Sketch Book,*" 1913. Edited by C. C. Brewer, F. C. Eden, S. K. Greenslade, and A. Gilbert Scott. London: The Architectural Association, Tufton Street, Westminster. Issued in 4 quarterly parts. 20 in. by 14 in. Price £1 1s.

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"*Practical Town Planning*" (490 pages); "*Garden Cities and Canals*" (200 pages). By T. S. Nettlefold. London: St. Catherine Press, 34 Norfolk Street, W.C. 7½ in. by 5 in. Price 2s. and 1s. net respectively.

GLASGOW CATHEDRAL.

REMEMBERING the busy activities of the Clyde, one does not associate Glasgow with a cathedral; yet a fine fabric was raised there in days when mechanical industry was unthought of. The interior, however, was sadly disfigured during the seventeenth and eighteenth centuries, a stone wall having been erected across the east end of the nave in 1647, constituting an Outer Kirk and an Inner Kirk, and galleries put up with a zeal wholly disregarding architectural effect. This was the condition of the interior at the commencement of the nineteenth century, when the first steps were taken towards restoring the interior to something like its original condition. The succeeding alterations were drastic, so much so that the two western towers were taken down under the misapprehension that they were additions of a late date and of no value, though, as a fact, they belonged to the fifteenth century. Latterly the roof, which was in a dangerous condition, has been carefully restored under the direction of Mr. Oldrieve.

The history of the fabric is admirably traced in the present volume, the author of which is a well-known Scottish architect.

"*The Cathedral Church of Glasgow.*" By P. Macgregor Chalmers. Bell's Cathedral Series. London: George Bell & Sons, Ltd. 7½ in. by 5 in. 100 pages. Price 1s. 6d. net.

NEW HOUSES FOR OLD.

Architects are often called upon to make a new house out of an old one—a difficult task in most cases, and not often solved in a manner that gives entire satisfaction, for the charm of the

old is generally dependent to no small degree on elements which are antagonistic to the requirements of to-day, so that, *per contra*, many modern buildings "continue to flaunt their newness for a long period by simple reason of their virtues, whereas if ill constructed they would have taken on an air of mellowness." Yet that it is possible, with skilful handling and good taste, to adapt the old to the new and produce an harmonious result is well testified by the illustrations in this volume, wherein Mr. Weaver describes a wealth of most interesting work, such as Mr. Ernest Newton's repairs and additions to Old Castle, Dallington, the successive enlargements of Rake House, Milford, by Mr. Ralph Nevill, Mr. Lutyens, and Mr. Baillie Scott, and the rebuilding of Little Pidnor Farm, Chesham, by Mr. Edwin Forbes. In all this, however, there is a danger that the hurry to overtake Time will cause many incongruities to appear, so that possibly the business man and his artistic wife may look a little strange in the chimney settle, with bellows and bed-pans and Windsor chairs in expensive confusion around them. But, without doubt, it is all very pleasant, and people are anxious to know how best to set about these matters. Hence the present volume is sure to find a welcome. It is admirably produced, full of good photographs, and the accom-

panying letterpress is in that breezy style which makes Mr. Weaver's writings so readable.

"*Small Country Houses: Their Repair and Enlargement.*" *Forty Examples chosen from Five Centuries.* By Lawrence Weaver. London: "Country Life" Offices, 20 Tavistock Street, Covent Garden. 11½ in. by 9 in. 200 pp.

ARTISTS AND CRITICS.

THE latest contributor to the discussion on the relative positions of the artist and the critic is Mr. A. H. Hannay, who, writing in *The New Statesman*, says: "If all that art criticism does is to discover genius, then there is no such thing as art criticism as contrasted with art; there are simply two types of artists—the creative and the recreative; the producers and the appreciators. I mean that the act of appreciating a work of art is essentially the same as that of making it. If art criticism is a different activity from that of artistic creation, then it must produce something different—something of which art is the antecedent condition, but not the substance or matter. Of course a mere grunt of appreciation or dislike is different from the act of appreciation or disapproval, but it is only a dependent symbol indicative of the existence of something else; it has no

existence in and for itself. Now it seems to me that art criticism does do more than merely express approval or disapproval, discover genius, and lay bare charlatanry: it *explains*. The critic must have good taste, i.e., he must be a recreative artist, and his taste precedes both logically and temporally his explanation. The explanation cannot create the taste in the case of criticism; according to rules and formulæ it attempts to; but, on the other hand, the taste cannot create the explanation."

A COMPOSITE CHIMNEYPIECE.

THE chimneypiece illustrated on this page was designed by Mr. E. Turner Powell, F.R.I.B.A., for Chapmadmalal, Argentina, the country residence of Mr. Miguel A. Martinez-de-Hoyz, this house having been erected some years ago from the designs of Mr. W. B. Bassett-Smith. It is made up of both old and new work. The mantelpiece, of stone, is of Elizabethan date, and on being cleaned was found to be touched here and there with colour and gold. The firegrate is of Charles II period, with devices for varying the size of the fire for roasting. The surrounding plasterwork is by Mr. Abraham Broadbent. The interior was built up of small bricks, and the whole put together by Messrs. T. Rider & Son, of Southwark.



A COUNTRY-HOUSE CHIMNEYPIECE.
E. Turner Powell, F.R.I.B.A., Architect.

Photo: E. Dockree.